

"RANGELAND."

WILLIAM H. HUNT & PAUL HUNT

1900

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FADE IN

WILLIAM STEINER PRODUCTIONS
Presents
NEAL HART
in
"RANGELAND."

FADE OUT.

FADE IN

STORY BY.....NEAL HART & PAUL HURST.
PREPARED FOR THE SCREEN BY....NEAL HART.

FADE OUT.

FADE IN

DIRECTED BY.....

FADE OUT.

FADE IN

PHOTOGRAPHED BY.....

FADE OUT.

FADE IN (Foreword)

THE NORTHWEST - A LAND OF ROMANCE AND ADVENTURE. THE ONLY LAW WAS THE SCARLET-COATED HORSEMEN, WHOSE BEAT LIES FROM THE HUDSON BAY TO THE PACIFIC, AND FROM THE AMERICAN BOUNDARY TO THE ARCTIC SNOWS.

FADE OUT.

NOTE:- Double-expose above 'foreword' over extreme long shot, showing miles of typical Northwest country.

FADE IN (Foreword)

WITH ONLY ABOUT A THOUSAND MEN TO PATROL A TERRITORY HALF THE SIZE OF EUROPE, THE LAWLESS HAD FREE REIGN UNTIL THE COMING OF THE MOUNTED - THIS MEANT WAR.

FADE OUT.

NOTE:- Double-expose above 'foreword' over close-up of the insignia of the Royal Northwest Mounted Police as worn on collar of coat.

"RANGELAND"--

C A S T

NEAL WILLIAMS (Lead)...Man about 30 years old, sturdy, good horseman, and must be able to put up good fight and swim. A man with forceful character. Wardrobe as would be worn by ex-cowboy in the role of a western Deputy Sheriff.

.....

BETTY HOWARD (Female Lead)...Girl about 22, small in stature. A motherly sort of a girl, with lots of character in her face. Must be good trooper, ride and swim well.

.....

JOHN HAMPTON (character)...Western Sheriff type, about 50 years old. Short, stocky build. Must ride horseback well.

.....

BOB SPAUGH (character--bit)...Western cattle man type, with goatee and mustache. A friendly looking man about 55 years old. Must be good trooper.

.....

BUCK KELLEY (heavy)...Dark-haired, dark-eyed, hard characterized looking man. Heavy built bulldog type. Combination gambler and saloon man. Must be good trooper and put up good fight. Must swim and ride horseback well.

.....

PETE...(second heavy)..Should be cowboy actor, as good horsemanship is required. He must be typical, hard boiled looking character (scar-faced suggested). Must be trooper.

.....

DICK...(Third heavy)...Half-breed Indian type with bobbed hair. A sneaky looking individual. Must be good horseman, ride and swim well.

.....

CAST (Cont.)

SPIKE...(third heavy)...Mexican type. Suggest cowboy actor. Must be a good horseman and swimmer and a very good trooper.

.....

BITS

BOY - 8 years old.....

GIRL - 6 years old.....

GIRL - 4 years old.....

SPAUGH'S WIFE.....Old lady 59 years old.

.....

STAGE DRIVER.....cowboy.

.....

BETTY'S MOTHER.....old lady.

.....

Atmosphere:- Cowboys, cow girls, country folks, 3 character musicians in one set.

SETS (Interiors)--Sheriff's office with cells. 2-room country dance hall. Corner of same, doubled into corner saloon. Corner, rough room with window. Ranch bedroom. Living room of ex-cow-puncher.

SETS (Exteriors)--Western street with Sheriff's office. Ranch house. Small ranch house with corral. Squatter's cabin.

INTERIORS

INT. SHERIFF'S OFFICE:- 72-73-74-75-76-77-78-115-117-147-151-158-
(19 scenes) 284-286-287-289-291-295

INT. BUCK'S ROOM:- 112-114
(2 scenes)

INT. KELLY'S SHACK:- 157-159-272-277-190-267
(6 scenes)

INT. SALOON:- 199-201-203-204-205
(5 scenes)

INT. DANCE HALL:- 160-161-162-163-164-165-166-167-168-169-
(19 scenes) 175-177-178-179-182-184-186-188-192

INT. LADY'S ROOM:- 170-171-172-173-176-180-183-185-191-193-
(dance hall) 194-195-196
(13 scenes)

INT. NEAL'S HOME:- 211-215-217-222-224-226-227-229-246
(9 scenes)

INT. BETTY'S ROOM:- 250-251-252-253-254-256-260
(7 scenes)

EXTERIORS.

EXT. WATER HOLE:- 7-8-9-10-12-13-51
(7 scenes)

FIRE:- 20-22
(2 scenes)

TRAIL, NEAR HOMESTEAD:- 87-89
(2 scenes)

RIVER BANK:- 319-320-321-322-323
(5 scenes)

RIVER:- 324-325-326-327-328-329-330-331-332-333-
(25 scenes) 334-335-335a-335b-336-337-338-339-340-
341-342-343-344-345-346

TOP CLIFF:- 354-355-356-357-358-359-360-362-364-365-
(19 scenes) 366-367-368-369-370-371-372-373-374

BOTTOM CLIFF:- 361-363
(2 scenes)

EXTERIOR

EXT. SHERIFF'S OFFICE:---54-55-56-57-58-59-60-61-62-63-64-65-66-
(62 scenes) 67-68-69-70-71-116-118-119-120-121-122-
123-124-125-126-127-128-129-130-131-132-
133-134-135-136-137-138-139-140-141-142-
143-145-146-148-149-150-152-155-197-198-
270-273-280-282-288-290-294-391

EXT. WESTERN STREET:-----53-111-113-144
(4 scenes)

EXT. DANCE HALL:-----153-174-181-187-189
(5 scenes)

EXT. SALOON:-----200-207
(2 scenes)

EXT. KELLY'S SHACK:-----154-156-269-271
(4 scenes)

EXT. NEAL'S HOME:-----206-209-210-212-213-214-216-218-219-220-
(36 scenes) 221-223-225-228-230-231-232-233-234-235-
236-237-238-239-240-241-242-243-244-245-
247-248-249-316-317-318

EXT. SPAUGH'S HOME:-----259-261-263-265-303-304-305-306-307-308-
(13 scenes) 309-309a-309b.

CORRAL - INTERIOR:-----1-2-3-4-5-6-23-24-25-26-27-28-29-30-31-
(34 scenes) 32-33-34-35-36-37-38-38a-38b-39-40-41-42-
43-44-45-46-47-49

NEAR CORRAL:-----11-14-15-16-17-19
(6 scenes)

EXT. HOMESTEAD:-----79-80-81-82-83-84-85-86-88-90-91-92-93-
(39 scenes) 94-95-96-97-98-99-100-101-103-104-105-
106-107-108-109-110-274-275-276-278-293-
297-298-299-300-30--.

TRAIL ROUGH COUNTRY:-----347-348-349-350-351-352-353
(7 scenes)

MOUNTAIN TRAILS:-----209-257-258-262-264-266
(6 scenes)

HILL TRAIL:-----310-311-312-313-314
(5 scenes)

TRAIL INTERSECTION:-----315
(1 scene)

CREEK CROSSING:-----285
(1 scene)

TRAIL NEAR TOWN:-----268
(1 scenes)

ROAD MOUNTAIN PASS:----202
(1 scenes)

BRUSH NEAR JAIL:-----279-281-283-289-289XX-292-296
(7 scenes)

COYOTTE:-----18-48-50-52
(4 scenes)

SNOW:-----102
(1 scene)

SUNRISE:-----255
(1 scene)

(1)

INT. CORRAL - FADE IN

Long shot, taking in corral; in foreground is hard-looking cowpuncher (we call Pete) who is finishing taking off the hide of a beef steer, about 20 feet from him another cowpuncher is hurriedly digging at something buried near edge of corral. We call this character Dick. Dick runs about 8 feet, then lap dissolve to semi close-up of Pete. He turns, looks in direction of Dick.

(2)

INT. CORRAL.

Semi close-up of Dick hurriedly uncovering something buried. (This only a flash).

(3)

INT. CORRAL

Semi close-up Pete watching in direction of Dick. Gruffly hurries him to hurry.

(4)

INT. CORRAL

Semi close-up of Dick, turns, tells Pete to go to Hell. Turns back to his work, removes the last of the dirt from a concealed box 2X4 feet long. Takes out beef hide, starts in direction of Pete, carrying hide.

(5)

INT. CORRAL

Semi long shot shooting on different angle from scene 1. Dick laps action of scene 4, comes to Pete, who makes last cut on hide and it falls to ground as Dick reaches him he speaks.

(6)

INT. CORRAL

Semi close-up of Pete and Dick. Pete reaches, takes hide from Dick, points at hide on ground, speaks, indicating hide.

Title:-

"GET RIDE OF IT. WE SURE GOT TO COVER OUR TRACKS THESE DAYS."

As he finishes title, Dick starts to question him. He roughly tells him what to do. Dick picks up hide, exits. Pete places other hide on ground where fresh hide had fallen Starts to butcher beef.

NOTE:----These 6 scenes are all short, snappy characters, registering excitement and speed.

(7)

WATER HOLE OR LAKE OR RIVER

(7 cont)	Semi long shot. A horseman riding towards camera leading pack horse. Stops at water, dismounts. He and horses start to drink. Lap dissolve to semi close-up of group drinking. Horseman finishes drinking, stands up, watches horses.
Title:-	NEAL WILLIAMS An ex-cowboy — now a much-feared and respected Deputy Sheriff.
(8)	WATER HOLE Close-up of Neal, a slight smile of satisfaction on his face, registering his fondness for his horses; as scene runs about 5 feet, his horses head comes into scene and nestles up to Neal, who pats him and speaks:-
Title:-	"WE'LL SOON BE IN TOWN, PARDNER — THEN THE BIG FEED." He finishes title, turns, starts to mount.
(9)	WATER HOLE Semi long shot Neal laps action scene 8, turns, mounts, starts to ride out scene. Suddenly stops. Group all look.
(10)	WATER HOLE Close-up of Neal watching. Sees.
(11)	HILLS NEAR CORRAL Semi long shot shooting thru iris, showing smoke coming from other side of hill. If possible, make this scene out of the wind and use funnel over smoke-pot-fire is not to be shown in this scene. Getting over that, the fire is in a hollow on the other side of hill.
(12)	WATER HOLE Close-up of Neal. Registers something wrong. Starts to dismount

(13)

WATER HOLE

Semi long shot of Neal and horses. Neal laps action scene 12. Dismounts, ties horses, exits out of scene in direction of smoke.

(14)

DEPRESSION 25 YARDS FROM CORRAL

Semi close-up of Dick, finishes putting wood on fire, throws hide on top of blaze and exits towards corral.

(15)

HILL NEAR CORRAL

Semi close-up Neal comes on cautiously, stops, looks and sees.

(16)

CORRAL

Semi long shot shooting through iris. Fire in foreground. Dick half-way between fire and corral, walking towards corral. Pete in corral butchering.

(17)

HILL NEAR CORRAL

Semi close-up Neal registers that everything is not right. Looks from left to right, makes sure that no one is watching him. Exits toward fire.

(18)

BRUSH

Semi close-up coyote walks through scene.

(19)

DEPRESSION 25 YARDS FROM CORRAL (Fire)

Semi close-up of fire. Hide on top same. Neal comes in hurriedly, pulls hide off, examines it, traces ridge with finger.

(20)

HIDE

Close-up hide showing brand with Neal's finger tracing same.

(22)	<p>DEPRESSION 25 YARDS FROM CORRAL (Fire)</p> <p>Semi close-up of Neal. Finishes tracing brand. Studies it. Looks off in direction of corral. Sizes up the territory around it, making sure he is not being watched. Exits cautiously towards corral.</p>
(23)	<p>CORRAL</p> <p>Semi long shot of Pete and Dick in foreground, butchering beef. They have changed from the excited hurried characters as shown in first six scenes and are leisurely working as Neal appears in background. He stops. Watches them.</p>
(24)	<p>CORRAL</p> <p>Semi close-up of Neal. Studies the actions of the two men. Lays down the hide he has been carrying. Starts towards men.</p>
(25)	<p>CORRAL</p> <p>Semilong shot from same set-up as scene 23. Neal, unnoticed comes up in back of men. Stands, watches them.</p>
(26)	<p>CORRAL</p> <p>Semi close-up of group. Dick stops work, picks up steel, sharpens knife, an ad lib conversation going on between he and Pete.</p>
(27)	<p>CORRAL</p> <p>Close-up of Neal watching them.</p> <p>NOTE---This scene just a flash.</p>
(28)	<p>CORRAL</p> <p>Semi close-up of group as in scene 26. Pete jokingly speaks title</p>
Title:-	<p>"THIS IS ANOTHER ONE WE'VE SLIPPED OVER ON THE SHERIFF."</p> <p>Pete finishes title, goes on butchering.</p>

(29)	CORRAL	Close-up of Neal getting over He understands title. NOTE---This scene just a flash.
(30)	CORRAL	Semi close-up of group. Dick pulls out tobacco and papers. Speaks title to Pete:- Title:- "IT'S SURE RISKY BUSINESS BUT HELL --- BEEF BRINGS GOOD MONEY IN TOWN." As he finishes title, he half-turns, sees Neal, stops his hand, goes towards his gun. Neal beats him to it. Neal orders both men to throw up their hands with backs to him. He disarms them, starts to speak.
(31)	CORRAL	Close-up of Neal. Speaks. Asks them who owns the beef.
(32)	CORRAL	Close-up of Pete watching Neal. Speaks:- Title:- "WE OWN IT."
(33)	CORRAL	Close-up of Neal. Looks from one man to the other. Speaks title:- Title:- "IF YOU OWN IT, PRODUCE YOUR BILL OF SALE."
(34)	CORRAL	Semi close-up of group. Pete and Dick seem relieved and with a confidential smile, takes out Bill of Sale. Hands same to Neal, who reaches out with left hand. Gets paper and as his right hand comes up to hold paper he has gun in hand, he starts to read.
(35)	CORRAL	Close-up of Neal reading

(36)	CORRAL	Close-up of Bill of Sale, showing brand exactly same as on beef hide, that was taken from box.
(37)	CORRAL	Close-up of Neal. Turns from reading Bill of Sale, looks at men, then down at hide on ground. Studies it.
(38)	CORRAL	Close-up shooting thru small Iris just taking in brand.
(38-A)	CORRAL	Close-up Neal turns from looking down at hide. Looks at men, starts to hand back bill of sale.
(38-B)	CORRAL	Semi close-up of group. Neal laps action scene 37. Hands over paper to Pete. They are giving him the laugh. He watches them and pointing over to hide, he took off fire, laying at edge of corral, orders Dick to get it. Speaks title-
Title:-		"GET THAT HIDE!" The men's expressions change. They look at each other, register guilt and anxiety. Dick hesitates. Neal sternly orders him to bring hide. He goes in that direction, still carrying butcher knife.
(39)	CORRAL	Close-up of Neal watching Dick. Turns, looks towards Pete.
(40)	CORRAL	Close-up of Dick - stops, looks back - starts to throw knife.
(41)	CORRAL	Close-up of Neal. Turns, makes quick move, registers he knows what is coming.

(42)	CORRAL	Close-up Dick. He throws knife at Neal.
(43)	CORRAL	Close-up of Neal. Knife comes into scene. Neal grabs it and stops its momentum as its point reaches his breast grabbing knife by the handle. NOTE-----This scene back actioned.
(44)	CORRAL	Close-up of Dick. Registers amazement.
(45)	CORRAL	Close-up of Neal. Slowly takes down knife from position he caught same and drops it. Orders Pete to bring hide.
(46)	CORRAL	Semi close-up of Dick. He is very surly but takes up hide. Exits towards Neal.
(47)	CORRAL	Semi close-up of group. Dick comes up, throws down hide. He and Pete hang their heads. Neal addressing Dick, at the same time points to hide, speaks:- Title:- "WHY DID YOU WANT TO BURN THIS HIDE?" Neal finishing title waits for answer. Finally Pete blubbers some excuse and cannot look Neal in the eye. 'Guilt' is written all over the two characters. Neal looks from one to the other, speaks title:- Title:- "PEOPLE DON'T GENERALLY BURN BEEF HIDES THAT BELONG TO THEM." Neal finishing title, studies men. Pete looks up. He and Dick look pleadingly at Neal. Pete asks Neal what he is going to do. Neal speaks:- Title:- "I KNOW THE BRAND ON THAT HIDE. AS YOU CAN'T PRODUCE A BILL OF SALE, I'M PLACING YOU UNDER ARREST." As title is finished, men start to plead. Neal stops them, orders them to pick up hides. They do so. Neal orders men out. All exit.

(48)	HILL OR BRUSH (Coyotte) Semi close-up brush coyotte comes on, stops, looks, sees.
(49)	CORRAL Semi long shot shooting thru small Iris. Beef hanging.
(50)	HILL OR BRUCH (Coyotte) Semi close-up coyotte exits after and in direction beef.
(51)	WATER HOLE Semi long shot Neal and the two prisoners (Pete and Dick) come on. Prisoners with hide. Neal mounts horse. All exit out of scene.
(52)	CORRAL (Coyotte) Semi close-up of coyotte, either eating on head of beef or jumping up at hanging carcass. <u>FADE OUT</u>
Title:-	FADE IN RAW HIDE— A WILD AND RECKLESS TOWN ON THE EDGE OF THE COW COUNTRY. FADE OUT
(53)	TOWN - FADE IN Long shot of town. Business ad lib characteristic of cattle town. Women on streets. If possible small herd of cattle coming down street. Horse bucking in foreground. General excitement, getting away from bucking from background. From background rides man on gray horse. He is dressed as Deputy Sheriff with star on. As he reaches Sheriff's office, lap dissolve to Semi long shot. Same Deputy goes up to Sheriff who is in excited argument with cowman, standing near him is burly looking man in semi cowman— semi town dress.
(54)	EXT. SHERIFF'S OFFICE Semi close-up group. Deputy talking.

Title:-

JOHN HAMPTON
SHERIFF RAWHIDE COUNTY

.....

(55)

EXT. SHERIFF'S OFFICE

Close-up Sheriff looking in direction. Nods, speaks title:-

Title:-

"WHY DIDN'T YOU BRING HER IN?"

He finishes title sternly looks at Deputy for answer.

(56)

EXT. SHERIFF'S OFFICE

Close-up of Deputy. Speaks title:-

Title:-

"YOU'D HAVE TO KILL HER TO DO IT. SHE HAD THE DROP
ON ME ALL THE TIME."

Deputy finishes title, reaches in pocket, hands Sheriff
back warrant.

(57)

EXT. SHERIFF'S OFFICE

Semi close-up of group. Deputy laps action of scene 56.
Hands the warrant to Sheriff, starts to ball him out. Old
cowman intently listening. The burly looking individual
has on cynical smile as he lounges against building. (The
burly character is the heavy)

Title:-

BOB SPAUGH
OWNER OF THE LARGEST CATTLE RANCH
IN RAWHIDE COUNTY.

.....

(58)

EXT. SHERIFF'S OFFICE

Close-up of Spaugh. He is watching in direction of Deputy.
Turns gaze to Sheriff. Speaks title, speaking sharply show-
ing he is sore:-

Title:-

"YOU KNOW THESE HOMESTEADERS CANNOT RAISE A D--M THING
ON THIS LAND. IT'S ONLY FIT FOR GRAZING."

Spaugh finishes title. Looks at Sheriff for answer.

(59)

EXT. SHERIFF'S OFFICE

Close-up of Sheriff nods "that's right."

(60)	EXT. SHERIFF'S OFFICE
Title:-	<p>Close-up of Spaugh. Continues speaking title:-</p> <p>"WE DIDN'T STOP THEM WHEN THEY SETTLED OUR RANGE, WE GAVE THEM WORK — NOW THEY'RE BUTCHERING OUR CATTLE."</p> <p>Spaugh shakes threatening finger at Sheriff.</p>
(61)	EXT. SHERIFF'S OFFICE
Title:-	<p>Close-up of Sheriff, speaks title:-</p> <p>"WHAT DO YOU WANT ME TO DO?"</p>
(62)	EXT. SHERIFF'S OFFICE
Title:-	<p>Close-up of Spaugh whose excitement has been increasing in tempo, fairly yells out at the Sheriff the title:-</p> <p>"ARREST THAT WOMAN FOR KILLING MY CATTLE! IF YOU DON'T, I'LL HAVE YOU RUN OUT OF OFFICE."</p> <p>Spaugh finishes title, gives Sheriff a look of contempt, starts to exit.</p>
(63)	EXT. SHERIFF'S OFFICE
	<p>Semi close-up of Sheriff, Spaugh and burly character. Spaugh laps action of scene 62 exits; Sheriff looks after him with puzzled worried look. Burly character watching. Sheriff with satisfied smile. Sheriff turns, is about to go in his office, stops, looks, sees.</p>
(64)	EXT. SHERIFF'S OFFICE - STREET
	<p>Semi long shot shooting from Sheriff's angle, showing Neal and prisoners coming down street. The town mob following them.</p>
(65)	EXT. SHERIFF'S OFFICE
Title:-	<p>Semi close-up Sheriff and burly character. Sheriff exits out of scene to meet Neal and prisoners.</p> <p>BUCK KELLEY</p> <p>THE WEALTHIEST MAN IN TOWN, OWNER OF THE SALOON, DANCE HALL, AND MEAT MARKET.</p> <p>.....</p>

(66)

EXT. SHERIFF'S OFFICE

Close-up of Buck (the burly character mentioned in previous scenes). He watches intently the approaching prisoners. His expression has changed from the cynical to the serious, worried look of a man expecting trouble. He exits towards direction Sheriff went.

(67)

EXT. SHERIFF'S OFFICE

Semi longshot Sheriff standing by rail. Neal and prisoners entering scene. Buck coming from background. The Deputy Sheriff standing near the Sheriff. Neal dismounts. Deputy takes horses to lead them out. Neal goes up to Sheriff, starts to talk. Buck goes up close to Pete.

(68)

EXT. SHERIFF'S OFFICE

Close-up of Buck and Pete. Buck gives knowing wink to Pete. The both look in direction Sheriff and Neal see

(69)

EXT. SHERIFF'S OFFICE

Semi close-up Neal and Sheriff talking. This is profile shot from Buck's angle, showing they are not watching.

NOTE-----This scene just a flash.

(70)

EXT. SHERIFF'S OFFICE

Close-up of Buck and Pete as in scene 69, turn from looking in direction Sheriff to Pete. Edges closer, turns gaze back, whispers title into Pete's ear, all the time watching Sheriff:-

Title:-

"NOW, DON'T LOOSE YOUR NERVE. DEPEND ON ME."

Buck finishes title, turns to Pete. Their gazes meet. Pete turns away, nods his head. Getting over 'I understand.'

(71)

EXT. SHERIFF'S OFFICE

Semi close-up of group, Neal and Sheriff in foreground. Neal indicating prisoners, says to Sheriff "I guess these birds are responsible for more killings than this one." Sheriff gives prisoners a look, turns to Neal, indicates Jail. Says "lock them up!" Neal nods to prisoners, takes out key. Takes lead into jail, followed by Pete, Dick and Sheriff. Buck takes up the rear, enters a little in back Sheriff.

NOTE-----Have Buck chewing gum all through this sequence)

(72)

INT. SHERIFF'S OFFICE

Long shot taking in full set. A typical Western Sheriff's office with desk gun rack with rifles, chairs and numerous reward signs posted up. In the rear is two cells. Neal comes on, followed by the same formation as entered from outside.

NOTE----Have asst. make note how characters entered in scene 71.

Neal goes to cell, unlocks it, swings door open, leaving key in lock. Neal, Sheriff and prisoners go into cell. Buck remains outside in front of door opposite lock. Prisoners sit on bench. Sheriff starts to question them.

(73)

INT. SHERIFF'S OFFICE

Close-up Buck at cell door. Moves hand to lock, following same with his gaze, looks up direction Sheriff, sees.

(74)

INT. SHERIFF'S OFFICE

Semi close-up Sheriff and group. Sheriff and Neal have backs to camera.

NOTE----This scene just a flash.

Sheriff is trying the third Degree on prisoners. Neal standing listening.

(75)

INT. SHERIFF'S OFFICE

Close-up Buck quickly turns from looking direction Sheriff; takes chewing gum from mouth, takes it down to lock, draws key, starts to make impression.

(76)

INT. SHERIFF'S OFFICE

Close-up of lock, Key and Buck's hands, showing Buck making impression of lock with chewing gum. Gets impression, places key back in lock.

Sheriff is trying the Third Degree on prisoners. Neal standing, listening.

(77)

INT. SHERIFF'S OFFICE

Semi close-up group, Sheriff and prisoners and Neal in foreground. Buck in background. Sheriff gives up his questioning. Nods to Neal. They exit. Lock door. Sheriff

(77 cont.)	<p>stops. As Neal locks door, puts key in pocket, Sheriff pulls out warrant, starts to talk to Neal.</p> <p>NOTE-----It may be necessary to have one side of cell wild in order to get this shot.</p>
(78)	<p>INT. SHERIFF'S OFFICE</p> <p>Semi close-up of Sheriff, Neal and Buck. Sheriff hands Neal warrant, speaks title:-</p> <p>Title:- "IT'S A WOMAN! I WANT YOU TO GET HER."</p> <p>Sheriff finishes title. Neal glances at warrant, nods "all right" to Sheriff and exits. Sheriff gives look back at prisoners. He and Buck exit.</p>
Title:-	THE HOMESTEAD.
(79)	<p>HOMESTEAD.</p> <p>Long shot - a small cabin, smoke coming out chimney. Everything around place registering extreme poverty. A few old, broken, farming implements in evidence. A very small barn and corral in background. Going past house towards corral is small boy carrying firewood. In foreground is girl barefooted, as are all the children at the place. The girl is very shabbily dressed and is hoeing at a very small garden. A little girl about 6 years old, is leading a child towards the girl. Lap dissolve to semi long shot of group. Girl raises looks at on-coming children, drops hoe, goes, takes up crying child in her arms, starts to pet her.</p>
(80)	<p>HOMESTEAD</p> <p>Semi close-up girl and child. Child is crying. Girl places child's head on shoulder (child's face away from camera)</p> <p>Title:- BETTY HOWARD</p> <p>ACTED AS MOTHER AND FATHER TO HER ORPHANED BROTHER AND SISTERS.</p> <p>.....</p>

(81)	HOMESTEAD	Close-up of Betty, a sweet, sympathetic smile on her face. As she pats her child, she turns child's face around and kissing it, nestles child's closer to her breast. Gives weary sigh, starts to turn.
(82)	HOMESTEAD	Semi long shot Betty laps action scene 81, turns, goes towards house. Little girl holding on to her skirt.
(83)	HOMESTEAD	Semi long shot - flash Neal rides through scene.
(84)	HOMESTEAD	Semi close-up at door of house. Betty sitting on step or box quieting crying child. The boy carrying firewood, enters door, goes inside with wood. The elder sister edges closer to Betty, speaks title:-
Title:-	"I'M HUNGRY."	Puts her arm around girl, draws her close to her with child's face resting on her shoulder.
(85)	HOMESTEAD	Close-up of Betty's face. She is full of emotion. Realizing the condition of the children, her eyes dim with tears. She bows her head and nestles it with the children.
(86)	HOMESTEAD	Semi close-up of group,--Betty had head down holding the two girls. The boy comes out door, looks down at sister, raises head, registers he sees something, shakes Betty. He points. They all look
(87)	TRAIL NEAR HOMESTEAD	Semi long shot - flash Neal riding towards camera. NOTE---This scene cut in action - Neal does not make exit.
(88)	HOMESTEAD	Semi close-up as in scene 86. Betty jumps up, places child-

(88 cont.)	ren behind her. Grabs rifle, points it in direction they have been looking.
(89)	HOMESTEAD TRAIL Semi long shot - Neal rides through scene past camera.
(90)	HOMESTEAD Semi close-up of group as in scene 88. Betty with gun ready yells title:-
Title:-	"STOP!"
(91)	HOMESTEAD Semi long shot taking in Betty and children and Neal. Neal draws rein, stops horse, dismounts, stands looking at girl. Starts walking towards her, leading horse.
(92)	HOMESTEAD Semi close-up of Betty and children. She speaks title:-
Title:-	"IF YOU TAKE ANOTHER STEP, I'LL SHOOT! — YOU CAN'T TAKE ME AWAY FROM THESE CHILDREN!"
(93)	HOMESTEAD Semi close-up Neal stops, takes off his hat. Politely speaks title:-
Title:-	"YOU CAN'T FIGHT THE LAW, MISS. I'LL DISARM AND WE'LL TALK THE MATTER PEACEFUL."
(94)	HOMESTEAD Semi close-up Betty and children. She does not answer all, just watching in direction of Neal. NOTE-----This scene just a flash.
(95)	HOMESTEAD Semi close-up Neal takes for granted her not answering him as assurance. He unbuckles his belt and lets it and six-

(95-cont.)

shooter fall to ground. Exits out of scene.

(96)

HOMESTEAD

Semi close-up Betty and group watching. Neal comes into scene, takes out warrant and indicating same, says title:-

Title:-

"BOB SPAUGH SWORE OUT WARRANT AGAINST YOU FOR KILLING HIS CATTLE — DID YOU DO IT?"

Betty looks Neal right in the eye. Speaks title:-

Title:-

"YES—I HAD TO——TO FEED THESE CHILDREN."

Betty breaks—lowers her head, draws children close to her.

(97)

HOMESTEAD

Close-up of Neal. Registers sympathy. Turns away. Thinks. Turns back to Betty. Speaks title:-

Title:-

"TELL ME THE WHOLE STORY, PERHAPS I CAN HELP YOU."

(98)

HOMESTEAD

Close-up of baby's face. Turns, looks in direction of Betty's face.

(99)

HOMESTEAD

Semi close-up taking in full group. Betty raises her gaze to Neal's, then looks off very sadly. Starts to talk. Speaks title:-

Title:-

"WE CAME WEST FROM KENTUCKY. FATHER HOMESTEADED THIS CLAIM. WE GOT ALONG AND WERE HAPPY UNTIL LAST WINTER—— WHEN FATHER DIED."

(100)

HOMESTEAD

Close-up of Neal. Registers sympathy. Speaks title:-

Title:-

"IS YOUR MOTHER LIVING?"

(101)

HOMESTEAD

Close-up of Betty. She slowly and sadly shakes her head no. Speaks title:-

Title:-

"NO. LAST WINTER WE WERE BURYING FATHER AND——"

Fade out

(102)

SNOW

Semi long shot - FADE IN - Grave showing fresh earth all around is snow. At grave are the three children, Betty and her mother. The three children are huddled together. Mother kneeling at grave. Betty gently trying to get mother to leave. All are dressed in shabby winter clothes. Betty raises mother up on her feet, starts to lead her away, followed by children. Mother breaks loose, starts to run back to grave. Stops as though grabs her breast, pitches forward on her face. Betty and children run to her. Betty picks her head up, places it in her lap, frantically tries to revive her. FADE OUT

(103)

HOMESTEAD

FADE IN - close-up of Betty talking. She turns, speaks title looking in direction of Neal.

Title:-

"THE SHOCK KILLED MOTHER, SHE DIED A WEEK LATER. I HAVE BEEN TAKING CARE OF THE CHILDREN ALONE EVER SINCE."

(104)

HOMESTEAD

Close-up of Neal. Shows sympathy for Betty. Speaks title:-

Title:-

"IN THIS COUNTRY, SOME FOLKS GET MORE THAN THEIR SHARE OF TROUBLE."

(105)

HOMESTEAD

Close-up Betty. Looks at Neal questionally. Asks title:-

Title:-

"WHAT ARE YOU GOING TO DO WITH ME?"

(106)

HOMESTEAD

Close-up of Neal. Speaks title:-

Title:-

"I AM UNDER OATH TO THE PEOPLE OF THIS COUNTRY TO UPHOLD THE LAW."

(107)

HOMESTEAD

Close-up of Betty with anxious questioning look.

NOTE-----This is just a flash.

(108)	<p>HOMESTEAD</p>
Title:-	<p>Close-up of Neal holding himself to his duty. Speaks title: "THE LAW DEMANDS THAT I DELIVER YOU TO THE SHERIFF."</p>
(109)	<p>HOMESTEAD</p>
Title:-	<p>Semi close-up of group. Neal looking steadily at girl. Girl and children all looking at Neal. Neal's title slowly wilts Betty. The boy tugs at her sleeve. Betty pats boy's head, pulls herself together and says to Neal:- "ALL RIGHT, MISTER, WE'LL GO WITH YOU." She starts to rise.</p>
(110)	<p>HOMESTEAD</p>
Title:-	<p>Semi long shot of group. Betty rises, takes two smaller children into house. Neal speaks to boy about horse. Boy indicates off. They exit. FADE OUT.</p>
(111)	<p>THE PRISONER.</p>
(112)	<p>TOWN - FADE IN</p> <p>Long shot of town. In background is prairie schooner at hitchrack of store or business building. On other side of street tied to rack in foreground, is pack horse and saddle horse. From back camera a couple of old characters walk into scene as seen is full on Neal. Betty and party are half way down street coming towards camera. Characters go out from sidewalk to road to get better look at the unusual procession. Some are walking alongside of prisoners looking up at them. Spough's buckboard and team at rack front of Sheriff's office.</p> <p>INT. ROOM WITH WINDOW</p> <p>Semi close-up Buck near window, close to which is small work bench with vise attached. In vise is key an exact reproduction of jail key. Buck just finishing filing, takes key, fits lock end into chewing gum - impression. Smiles, gets over 'just a fit.' Looks up at window, registers he sees something. Takes step to window, looks, sees.</p> <p>NOTE-----this set can be made just a corner with window showing work bench.</p>

(113)	TOWN	Semi long shot of Neal and party going down street. Just a flash.
(114)	INT. ROOM WITH WINDOW	Semi close-up Buck turns from window. Exits hurriedly.
(115)	INT. SHERIFF'S OFFICE	Semi close-up Sheriff and Spaugh, talking. Spaugh looks in direction of open door, calls Sheriff's attention. He looks, sees.
(116)	EXT. SHERIFF'S OFFICE	Semi long shot shooting from inside Sheriff's office, out toward street. Making frame of door sidelines of screen. Neal and party riding up to hitchrack.
(117)	INT. SHERIFF'S OFFICE	Semi close-up of Sheriff and Spaugh as in scene 115. They get up and exit in direction of door.
(118)	EXT. SHERIFF'S OFFICE	Semi long shot centering Rack and taking in Door, Sheriff's office. Neal dismounted, is helping down children. Sheriff and Spaugh come out door. Neal helps girl dismount as they all cross over to Sheriff. Buck is seen in background coming down street. Street crowd standing around talking among themselves. They do not get on sidewalk, they stand in road.
(119)	EXT. SHERIFF'S OFFICE	Semi close-up of group. As Neal goes up to Sheriff and starts to talk, Buck edges into background scene.
(120)	EXT. SHERIFF'S OFFICE	Close-up of Neal and Sheriff. Neal hands Sheriff warrant and indicating Betty, speaks title:-

(120-Cont)

Title:-----

"THERE'S YOUR PRISONER."

Sheriff turns, looks direction Betty.

(121)

EXT. SHERIFF'S OFFICE

Semi close-up of Betty and children looking direction Sheriff.

NOTE:- This scene just a flash.

(122)

EXT. SHERIFF'S OFFICE

Semi close-up

(122-a)

EXTERIOR SHERIFF'S OFFICE

Close-up of Neal and Sheriff. Sheriff turns back from looking at Betty, is about to speak. Neal stops him, takes off his star, hands it to Sheriff. Sheriff looks at star, then at Neal, speaks:-

Title

"WHAT DOES THIS MEAN?"

Neal speaks right back at him.

Title

"IT MEANS I'M THROUGH AS AN OFFICER!"

Sheriff fidgets. Neal looking him in the eye.

(123)

EXT. SHERIFF'S OFFICE

Close-up of Spagh, seriously looking direction of Neal.
(Flash).

(124)

EXT. SHERIFF'S OFFICE

Close-up of Neal and Sheriff. Neal gives glance direction Spagh, then quick glance at Sheriff. Starts to exit. Sheriff stops him, asks him "why are you quitting?" Neal right to him, speaks title

Title

"I'M QUITTING BECAUSE IT'S NOT MAN'S
WORK, HERDING ORPHANS TO JAIL."

(125)	EXT. SHERIFF'S OFFICE
	Close-up of Spaugh, looking in direction of Neal. Speaks title:-
Title	"YOU MEAN -- THEY ARE ALL ORPHANS?"
(126)	EXT. SHERIFF'S OFFICE
	Close-up of Neal, turns, looks in direction Spaugh. Speaks title:-
Title	"YES, AND I DON'T THINK MUCH OF THE MAN THAT SWORE OUT THE WARRANT."
(127)	EXT. SHERIFF'S OFFICE
	Close-up of Spaugh. Hears title. Registers quick decision. Starts to exit.
(128)	EXTERIOR SHERIFF'S OFFICE
	Semi long shot taking in Neal, Sheriff, Betty and the children. Buck in background. Spaugh laps action scene 127, goes to Sheriff, takes warrant from him, tears it up, crosses over to Betty, takes off his hat, starts to speak.
(129)	EXT. SHERIFF'S OFFICE
	Semi close-up of Betty and Spaugh. Spaugh speaks title:-
Title	"I'M SORRY, MAM. I THOUGHT THERE WAS MEN-FOLKS AT YOUR PLACE."
(130)	EXT. SHERIFF'S OFFICE
	Close-up of Betty looking at Spaugh. Does not answer. Shifts look to children
(131)	EXT. SHERIFF'S OFFICE
	Semi close-up Betty and Spaugh. Spaugh continues, speaks title:-
Title	"THE HOMESTEADS NO PLACE FOR YOU. YOU CAN LIVE AT MY RANCH."

(132)

EXT. SHERIFF'S OFFICE

Semi close-up of Neal and Sheriff looking at Betty, waiting to hear her answer.

NOTE:- This scene just a flash.

(133)

EXT. SHERIFF'S OFFICE

Semi close-up of Betty and Spaugh. Betty slowly raises her gaze from children to Spaugh. Calmly speaks title:-

Title

"FOR THE CHILDREN'S SAKE, I'LL GO—IF I
CAN WORK AND BRING THEM WITH ME."

Betty turns, smiles down at children. Spaugh with a big, broad smile starts to reach down for little girl.

(134)

EXT. SHERIFF'S OFFICE

Semi long shot taking in everybody. Crowd on street and all. Everybody catches the spirit of the situation. Spaugh laps action scene 133, picks up little girl, goes to buckboard, followed by Betty and the other two children. Neal walks out to Rack, watches the loading. Sheriff remains where he was. Buck edges up alongside Sheriff. Spaugh in, about to drive out. Betty stops him. Calls Neal. Neal goes to her.

(135)

EXT. SHERIFF'S OFFICE

Semi close-up of Neal and Betty. Sheriff and Buck in background, watching. Betty putting out her hand, speaks title-

Title

"I WANT TO THANK YOU FOR WHAT YOU HAVE DONE."

Neal, a little bashfully, replies:- "That's all right, mam, most anyone would have done the same." She gives him a smile and says "good-bye." Turns in direction of Spaugh, indicating "all right." Team starts.

(136)

EXTERIOR SHERIFF'S OFFICE

Semi long shot of team. Drives out. Everybody very happy. Neal stands looking in direction retreating team. Buck and Sheriff in background.

(137)

EXTERIOR SHERIFF'S OFFICE

Close-up of Neal, looking after retreating team.

(138)

EXT. SHERIFF'S OFFICE

Semi close-up of Sheriff and Buck looking direction retreating team. Buck turns, looks direction Neal. Smiles sarcastically and nudging the Sheriff, as he indicates Neal. Speaks title:-

Title:-

"A FINE DEPUTY! HE BOUGHT HIMSELF A WOMAN
WITH HIS STAR!"

(139)

EXT. SHERIFF'S OFFICE

Close-up of Neal looking after team. Hears Buck's remark, turns and looks him over a moment, then walks out of scene toward him.

(140)

EXTERIOR SHERIFF'S OFFICE

Semi close-up of Sheriff and Buck (in 138). Neal comes in to Buck quietly says "you don't mean that, did you?" Buck notices Neal's quiet attitude, and thinking he has him scared, he sneers into his face "yes, I meant it!" With a quick swing, Neal lands on Buck's chin, knocking him down and towards camera. Buck as he falls, starts to draw. Neal follows his fall and plants his heel on Buck's right hand, as it is drawing.

(141)

EXT. SHERIFF'S OFFICE

Close-up of Buck's hand as it starts to draw. Neal's boot lands on wrist and twists. Hand under pressure, releases grip on gun and Neal's hand comes into scene and lifts out gun.

(142)

EXT. SHERIFF'S OFFICE

Semi close-up as in scene 140. Neal stoops and rises with gun. Steps back and hands gun to Sheriff as Buck rises. Sheriff tells Buck that he got only what was coming to him and orders him off. Buck very sullen, exits with Neal. Pretty mad watching him, Sheriff breaks it by laying hand on Neal's arm.

(143)

EXTERIOR SHERIFF'S OFFICE

Close-up of Neal and Sheriff lapping action from 142. Neal turns to Sheriff. Sheriff tells him to forget it. Neal says he don't like to hear things like that about a woman. Sheriff looks at star and then to Neal, asks him to forget that he has resigned.

(144)

EXT. CORNER OF BUILDING

Close-up of Buck comes around corner of building, turns, looks back towards Sheriff and Neal and with an "I'll get even" expression exits.

(145)

EXT. SHERIFF'S OFFICE

Close-up of Neal and Sheriff as in 143. Neal is smiling now and asks Sheriff in joking way if he is going to send him after any more women. Sheriff says "No" and Neal starts pinning on star as they start for door of office. FADE OUT

Title

BETWEEN TWO DAYS

(146)

EXT. DOOR OF SHERIFF'S OFFICE (night - blue)

FADE IN - semi close-up of door. Buck comes cautiously to door, looks around, unlocks door. Enters and closes door.

(147)

INTERIOR SHERIFF'S OFFICE (night - blue)

Semi close-up shooting toward cell door. Buck comes from back of camera, goes to cell door quietly calls Pete. Pete comes to grating, turns and calls Buck as Buck unlocks the door. They all exit cautiously. Pass camera.

(148)

EXT. DOOR, SAME AS SCENE 146 (night - blue)

Semi close-up door opens slightly. Buck looks out carefully, then opens door and all exit hurriedly. Fade out

Title

NEXT MORNING.

(149)

EXT. SHERIFF'S OFFICE (day)

Fade in - Semi long shot of Sheriff and Buck staring at door. Buck talking. Surrounded by crowd listening. Others running into scene. General excitement. Neal rides thru crowd to edge of porch, dismounts and comes to Sheriff and Buck.

NOTE--Sheriff's horse tied to rack in this scene

(150)	<p>EXT. SHERIFF'S OFFICE</p> <p>Semi close-up of Buck and Sheriff. Buck talking. Neal comes in to them. Sheriff tells Neal of jail break. Buck starts to but in. Neal gives him sharp look. Buck shuts up and Neal and Sheriff go inside. Close door.</p>
(151)	<p>INT. SHERIFF'S OFFICE</p> <p>Semi close-up desk. Sheriff comes on with Neal. Stops at desk. Both look at door a second and Sheriff turns, looks steadily at Neal. Speaks title:-</p> <p>Title "THAT DOOR WAS UNLOCKED AND YOU AND I HAVE THE ONLY KEYS."</p> <p>Neal puzzled and a little hurt, speaks:-</p> <p>Title "YOU'RE NOT ACCUSING ME, ARE YOU, SHERIFF?"</p> <p>Sheriff embarrassed, nervously says "No!No! I guess I ain't!" Neal makes quick further examination and then speaks title.</p> <p>Title "IF IT'S ALL RIGHT WITH YOU, SHERIFF, I'LL TRY TO GET ON THE TRAIL."</p> <p>Sheriff assents and they exit.</p>
(152)	<p>EXT. SHERIFF'S OFFICE</p> <p>Semi long shot of crowd, standing around discussing event. Neal and Sheriff come out, go thru crowd, mount horses, ride out. Fade out.</p>
Title	TWO FACTIONS.
(153)	<p>EXT. DANCE HALL WESTERN STREET (night - blue)</p> <p>Fade in - semi long shot centering door of building. By-standers around looking in. Buckboard at door. Betty and children standing on sidewalk. Spaugh helps his wife out of Rig. They all enter building. Lap dissolve to interior same. An old-fashioned quadrille is going on. A comedy character is calling the dance. He feels the bigness of his position. The music - a fiddler and guitarist. They are old characters. If possible, an old man-fiddler and old woman guitarist. They are playing and swaying. Few old character men and women as wall flowers. A few cowpunchers scattered among them. They dancers are mixed - bunch of young and old cow-folks. As we lap dissolve in Betty and party. Enter from back of camera. Spaugh's wife leads Betty and the children to small ante-room. Over door of same is sign "Lady's Room." Spaugh joins men, sits down.</p> <p>NOTE:- This is old-fashioned set and very plain, showing crude attempt at decorating same. Place lit with wall lamps. All characters dressed plainly; girls in plain old-fashioned gingham dresses. Cow with boots on and dolled up without spurs on.</p>

(154)	EXT. KELLY'S SHACK (night blue)	Semi long shot just taking in front of shack. In front of same are tied three saddle horses. A character rides in, stops, is about to enter. Looks, takes step forward. Sees.
(155)	EXT. SHERIFF'S OFFICE (night blue)	Long shot shooting thru iris. Neal and Sheriff ride up, dismount and enter office.
(156)	EXT. KELLY'S SHACK (night blue)	Semi long shot as in scene 154. Character enters shack.
(157)	INT. KELLY'S SHACK (night - amber)	Long shot of Buck, Pete and Dick in conversation. Character goes up to Buck and indicating outdoors, speaks title:-
Title		"I JUST SAW HE AND THE SHERIFF COME BACK."
		Pete and Dick looks at Buck. Buck thinks, looks up at character, tells him to sit down. He starts to plan with them all. Getting over, they are framing against Neal.
(158)	INT. SHERIFF'S OFFICE (night - amber)	Semi close-up of Neal and Sheriff. Neal speaking. He speaks title:-
Title		"I THINK THOSE BIRDS ARE IN TOWN WITH THE MAN THAT GOT THEM OUT."
		Neal finishes title, keep looking steadily at Sheriff. The Sheriff is looking off thinking. He gives Neal look, gets over,- He goes not quite agree. Turns away, his gaze. Speaks title:-
Title		"MAYBE THEY ARE! I'LL LOOK AROUND THE SALOON, YOU GO TO THE DANCE."
		Sheriff finishes title, looks at Neal for answer. Neal nods "all right." Sheriff exits. Neal watches him off scene and slowly follows.
(159)	INT. KELLY'S SHACK (night - amber)	Semi close-up of Buck, Pete, Dick and character. Buck talking to Pete, others intently listening. Buck is outlining plan to get suspicion planted against Neal. He stops speaking, waits for Pete's opinion. Pete turns to Dick. Dick nods nothing doing. Pete turns back to Buck and speaks title:-

(159)
Title

"WE CAN'T GO, WE'D BE RECOGNIZED."

Buck gives speaker a look of contempt, turns to character, says:- "will you go?" The character in a braggadocio manner, says "sure, I'll go." Buck gets over he is pleased, speaks title:

Title

"THEN CARRY OUT WHAT WE PLANNED."

Character nods O.K. exits. Buck watches them off with satisfied smile.

(160)

INT. DANCE HALL (night - amber)

Semi long shot shooting on angle. Near foreground Betty is sitting with Spagh and wife. All are watching an exhibition of clog dancing by old cowman and old character woman. The watchers are standing around urging them on. Neal comes into scene and stops in foreground, looks around, registers he sees Betty, goes over to her. Betty and Spagh welcome him. He sits down near Betty. They start to talk.

(161)

INT. DANCE HALL (night-amber)

Semi close-up of Neal and group. An ad. lib. conversation going on. Spagh looks in direction of dancers, smiles, calls attention of group off scene. They all look direction dancers and smile. They see.

(162)

INT. DANCE HALL (night - amber)

Semi long shot from groups angle, of scene 161. The old cowman is cutting didoes and finishes up the dance with a whoop and as he gets his partner to lead her off scene, the crowd all applaud him.

(163)

INT. DANCE HALL (night - amber)

Semi close-up of group as in scene 161. They all laugh and join in the applause. Spagh breaks, turns to Neal, telling him "that the way" he and ma used to cut her

(164) INT. DANCE HALL (night amber)

Semi close-up of comedy. Old character dance caller and young girl. The girl is telling him a request for a quadrille. He pats her on shoulder, smiles, tells her it will be next. She thanks him and exits. He fills his lungs, straightens up, feeling his proud position and very seriously yells out title:-

Title "GRAB YUH SAGE HENS FER QUADRILLE."

(165) INT. DANCE HALL (night - amber)

Semi long shot taking in full set. Partners going to places. Others bowing to girls and asking for dance. Cowpuncher comes to Betty, starts to ask for dance.

(166) INT. DANCE HALL (night--amber)

Semi close-up of Betty, cowpuncher and Neal. Cowpuncher bows, asks Betty for dance. Neal rises. Betty looks up at cowpuncher, and pleasantly speaks:- "I'm sorry, but I'm not dancing tonight." Cowpuncher a little disappointed says:- "Oh. That's all right, mam." And he exits. Neal sits down, turns to Betty. She speaks title:-

Title "I'M SORRY, BUT MY RECENT EXPERIENCE
MAKES ME REFUSE."

She finishes title and drops her gaze, turning away from Neal at the same time. Neal registers sympathy and is about to speak. He suddenly turns, so does Betty. They register they hear crying. They are looking direction of lady's room.

(167) INT. WOMAN'S ROOM (night--amber)

Semi long shot taking in shelf about four feet high from the floor and about four feet high. It is built against backwall, each end reaching sidewalls. Blankets and robes on shelf, full of children. Some asleep, others looking over and down at Betty's little sister, who is laying on floor crying and yelling. She is placed in about position she would have landed had she rolled off shelf. Bending down over her is Betty's brother, trying to quiet her. She is yelling and sobbing.

(168)	INT. DANCE HALL (night - amber)	Semi close-up of Neal and Betty as in scene 166. Betty says to Neal with a worried expression "it's the children." She rises, so does Neal. They start.
(169)	INT. DANCE HALL (night - amber)	Semi long shot shooting on angle, taking in door of lady's room. Neal and Betty lapping action scene 168. Hurry through door. The quadrille is on and they are swinging them wide and handsome.
(170)	INT. LADY'S ROOM (night - amber)	Semi close-up of children as in scene 167. Betty and Neal come on. Betty picks up child, starts to caress it, turns to her brother, asks him what happened. He starts to tell her.
(171)	INT. LADY'S ROOM (night - amber)	Close-up of Betty's brother looking up at Betty, speaks title:-
Title		"SHE ROLLED OFF AND GOT BUMPED."
(172)	INT. LADY'S ROOM (night - amber)	Semi close-up of Betty and little girl in her arms. Little girl turns around and between her tears, she speaks title down at her brother:-
Title		"I DIDN'T!"
		Little girl finishes title and through her tears makes face at boy. Betty gently turns little girl's face back, resting it on her shoulders, smiles, looks in Neal's direction.
(173)	INT. LADY'S ROOM (night - amber.)	Semi close-up of group. Neal smiles with Betty over the affair. Betty asks Neal to fix blankets on bench. Neal lays hat down near window, starts to fix bed on shelf for little girl.

(174) EXT. DANCE HALL (night - blue)

Semi close-up of Neal's horse tied to rack. The character that left Buck's shack in scene 159, comes on cautiously, stops at horse, looks him over, then looks to front and side building, gets over he is going to sneak up to side of building. Exits cautiously.

(175) INT. DANCE HALL (night amber)

Semi long shot of quadrille going on, everyone having a good time.

NOTE:- This scene just a flash)

(176) INT. LADY'S ROOM (night amber)

Semi close-up taking in window. Neal's hat near same. In the foreground, Neal and Betty tucking the children away. They are placed so they do not see window. The character used in scene 174, comes on, peeks in, watching direction of Neal.

(177) INT. DANCE HALL (night amber)

Semi long shot of quadrille going full blast, caller just handing it out.

NOTE:- Make enough footage to split this scene with the following scene (178).

(178) INT. DANCE HALL (night amber)

Close-up of character dance caller yelling out title:

Title "DO-SI-DO AND ALAMAN LEFT."

(179) INT. DANCE HALL (night amber)

Semi close-up of musicians keeping time with their feet as they play. A rubbish, awkward individual comes into scene, stands in front of the fiddler, obstructing his view of the dance. The fiddler taps him with his bow. Rube pays no attention. Fiddler gets up, moves him one side, goes back to fiddling. Rube sore.

(180)

INT. LADY'S ROOM (night amber)

Semi close-up of Neal and Betty. Character in background looking in window at Neal. Neal talking to Betty, stops. Betty speaks title:-

Title

"MRS. SPAUGH IS VERY KIND TO THE CHILDREN.
WE'RE ALL SO HAPPY OUT THERE."

Neal registers he is pleased. Speaks title.

Title

"I'D LIKE TO CALL AND VISIT YOU ALL SOME-
TIME."

Betty brighten up, showing she is pleased. Eagerly speaks "Oh! Will you come to the ranch? We will be all glad to see you!" Neal says "yes" and starts to tell her when he will come out.

NOTE:- In this scene register Neal and Betty getting acquainted with each other and it is mutually pleasant to each of them.

(181)

EXT. LADY'S ROOM WINDOW (night - blue)

Close-up of character (Buck's man) shooting from inside the room out. He is looking in Neal's direction. A cynical smile on his face, suddenly sobers, shifts his glance in direction of dance hall.

(182)

INT. DANCE HALL (night amber)

Semi close-up of musicians. Old lady is playing. Fiddler is not playing. He is arguing with rube, who persists in standing in front of him. Finally fiddler gets up, pushes rube. Rube pushes fiddler back into chair. Fiddler gets up, hits rube with fiddle, it breaks. They clinch, start to fight.

(183)

INT. LADY'S ROOM (night--amber)

Close-up of Neal and Betty talking. Suddenly turn, look and see.

(184) INT. DANCE HALL (night--amber)

Semi long shot shooting out to dance hall from Neal's angle in lady's room. Dancers are running towards fight. Rube and fiddler plugging each other. General excitement.

NOTE:- This is just a flash.

(185) INT. LADY'S ROOM (night--amber)

Close-up of Neal and Betty. Neal rushes out, followed by Betty.

(186) INT. DANCE HALL (night - amber)

Semi long shot of Neal. Comes on. Stops fight. Orders rube outdoors. He goes. An ad. lib. conversation among the dancers and protests from the fiddler. Neal goes to Betty and they get ready to go to their seats.

(187) EXT. LADY'S ROOM WINDOW (night - blued)

Semi close-up of character at window (shooting from inside out). Character is looking in direction of dance hall; registers he sees Neal and Betty go past doorway out of sight, presumably to their seats. He sees.

(188) INT. DANCE HALL (night - amber)

Semi long shot shooting from character's angle at window, in lady's room, at doorway leading from said room to dance hall. Neal and Betty leave doorway and exit out of sight into dance hall.

(189) EXT. LADY'S ROOM WINDOW (night--blued)

Semi close-up of character at window. He registers Neal is out of sight; glances at hat (Neal's), gives quick look back at dance hall, grabs hat, exits hurriedly.

(190)	INT. KELLY'S SHACK (night - amber)
	Semi close-up of Buck, Pete and Dick. A little liquor in evidence. Pete and Dick slightly under its influence, but not drunk. As scene opens, Pete is finishing pouring liquor into third glass and pushes it over to Buck. Buck looks at drink, shakes his head "no." He gets up to his feet, turns to the men, speaks title:-
Title	"YOU BETTER LAY OFF THAT LIQUOR!"
	The men look up at him and both of them say "why?" Buck speaks back title to them:-
Title	"BECAUSE — IF SPIKE PUTS THROUGH THE DEAL, IT MEANS WORK FOR YOU, BIRDS."
	He finishes title, turns and exits. They watch him off. FADE OUT
Title	THE LAST DANCE.
(191)	INT. LADY'S ROOM (night - amber)
	Semi long shot shooting from side, taking in bench where babies were sleeping in foreground with dance hall in background. In foreground Neal is helping Betty with children General business of mothers and fathers bundling up their children in background. Old character dance caller comes into scene, starts to put hand in vest pocket.
(192)	INT. DANCE HALL (night - amber)
	Close up old character dance caller. He takes out watch from his vest pocket, looks at it. Puts it away and looking out into hall, calls out title:-
Title	"GET YOUR PARTNERS FOR THE HOME SWEET HOME."
(193)	INT. LADY'S ROOM (night - amber)
	Close-up Neal and Betty both register they heard dance caller. Neal speaks title:-
Title	"WOULD YOU CARE TO HAVE THE LAST DANCE?"
	Neal finishes title, looking at Betty for answer. Betty answers, speaking title:-
Title	"I WOULD — BUT——"
	Betty does not finish, looks away embarrassed. Neal realizes

(193-Cont)	why she does not care to dance, smiles it off, speaks. Says:-
Title	"OH, THAT'S ALL RIGHT. I UNDERSTAND."
	Betty brightens up, says, title:-
Title	"YOU PROMISED TO CALL — WILL YOU COME TOMORROW?"
	Neal smiles, says:- "I will sure." Betty says "you mean it." Neal says "why sure." Betty says:- "all right then, I'll look for you." Good-night." Neal bows goodnight. Betty starts to exit.
(194)	INT. LADY'S ROOM (night - amber) Long shot of room, taking in dance hall in background. Dance is going on. Betty laps action of scene 193, turns to Spaugh. They exit towards dance hall. Neal watches them off, turns to hunt his hat.
(195)	INT. LADY'S ROOM (night - amber) Semi close-up of Neal looking for his hat. Gets over he cannot find it, decides to go, starts to exit.
(196)	INT. LADY'S ROOM (night - amber) Long shot of room taking in dance hall in background. Dance is just finishing. People are starting to file out. Others putting on wraps. Neal laps action scene 195. Exits. FADE OUT
Title	THE HOLD-UP
(197)	EXT. SHERIFF'S OFFICE (night - blue) FADE IN - Semi long shot taking in door of Sheriff's office and street. A four-horse stage coach drives up, driver hurriedly runs to door, starts to rap on same. Passengers start following. NOTE:- Driver has Neal's hat.
(198)	EXT. SHERIFF'S OFFICE (night - blue) Semi close-up of group. Stage driver excitedly pounding on door. Passengers come into scene. Driver getsover no one answers, tries door - it is locked. He turns to passengers, tells them he is going to saloon, runs out of scene. NOTE:- Every character in this scene registers excitement. Driver has Neal's hat

(199) INT. SALOON (night--amber)

Semi close-up of Sheriff and Buck. They are sitting at table idly talking. In background, gamblers are sitting at table playing.

(200) EXT. SALOON (night--blued)

Semi long shot taking in front of saloon with hitchrack in foreground. At hitchrack about five saddle horses are standing. Stage coach driver runs thru scene. Enters saloon.

NOTE:- Driver has Neal's hat.

(201) INT. SALOON (night--amber)

Semi close-up of Sheriff and Buck. They suddenly stop talking. Glance in direction door. Stage coach driver comes up to Sheriff and excitedly starts to tell story. FADE OUT.

(202) EXT. MOUNTAIN PASS (night--blued)

FADE IN - Semi long shot stage coach coming around, turn. Horseman riding an odd market horse. The one Neal has been riding all thru the picture. Suddenly darts out brush ropes lead horse. He and his mount get jerked down. Teams rear start plunging. Occupants coach start shooting. Neal mounts horse loosing his hat as he hurriedly rides away, dust kicking up all around him from the shooting from the coach. FADE OUT

(203) INTERIOR SALOON (night - amber)

FADE IN - Semi close-up of Sheriff, Buck and stage driver. In background a crowd have gathered amongst them. The men, the Sheriff will pick for a posse later. Driver is talking as we fade in and indicating hat, says title:-

Title

"THE ONLY EVIDENCE WE GOT WAS HIS HAT."

Sheriff takes hat, starts to examine it.

(204)	INT. SALOON (night - amber)
	Close-up of Buck looking down at hat. Registers knowing smile, sobers, looks up at Sheriff, speaks title:-
Title	"IT'S YOUR DEPUTY'S HAT ALL RIGHT, AND HE RIDES A SPOTTED HORSE."
(205)	INTERIOR
	Semi close-up of group. Sheriff registers what Buck said, nods "that's so." A big, burly character edges in, speaks to Sheriff, says title:-
Title	"WHY DON'T YOU ARREST HIM?"
	The crowd all agree and urge the Sheriff on. Sheriff sees he must, picks three cowboys for posse. They start for door.
(206)	EXT. NEAL'S HOME
	Semi long shot in foreground is barn or corral. Close to same in background is small house. Neal, bareheaded, rides up on horse, described in hold-up, dismounts, starts to unsaddle.
(207)	EXT. SALOON (night - amber)
	Semi long shot of Sheriff and posse. Rush out saloon hurriedly, mount, exit posse. Sheriff and three men.
(208)	EXT. NEAL'S HOME (night - blue)
	Semi close-up door at Neal's house. Neal comes on, enters house thru door.
(209)	MOUNTAIN TRAIL (night--blue)
	Semi long shot. Flash of Sheriff and posse, hurriedly ride through scene.

(210) EXT. NEAL'S HOME (night-blued)

Semi long shot taking in foreground place where Neal left his horse (possibly same set-up as scene 206). The character that took Neal's hat at dance comes out of barn or corral with Neal's horse and saddle and starts cautiously leading him towards Neal's house.

(211) INTERIOR NEAL'S HOME (night--amber)

Long shot taking in full set. A typical bachelor's quarters. Center table with lamp burning. Room typically dressed as living quarters of a Deputy Sheriff that has been an ex-cow-puncher. On table in evidence lays a six-shooter. (an old double-actioned Navy revolver). Neal fully dressed is reading sitting near lamp at table.

NOTE:- This scene just a flash.

(212) EXTERIOR NEAL'S HOME (night-blued)

Semi close-up of character comes to front of Neal's house, leading spotted horse. He suddenly stops, registers he hears something, turns, looks, sees.

NOTE:- Register Neal's door in this scene with head room for character to go to it in scene later from this set-up.

(213) TRAIL NEAR NEAL'S HOME (night - blued)

Long shot shooting thru iris. Sheriff and posse riding hard towards camera.

NOTE:- This scene cut in action - posse 200 yards away.

(214) EXT. NEAL'S HOME (night - blued)

Semi close-up of character as in scene 212. He hurriedly goes to Neal's door, knocks, listens.

- | | | |
|-------|-------------------------------------|--|
| (215) | INT. NEAL'S HOME (night - amber) | Semi close-up of Neal. Registers he hears knock. Calls "come in." |
| (216) | EXT. NEAL'S HOME (night--blued) | Semi close-up of character. Registers he hears Neal's call, hurriedly runs away. |
| (217) | INTERIOR NEAL'S HOME (night--amber) | Semi close-up of Neal. Registers something wrong. Goes to door. |
| (218) | EXT. NEAL'S HOME (night-blued) | Semi long shot taking in front house with Neal's horse standing there, and room enough to let Sheriff and posse enter. Neal comes out door, looks around and sees his horse, and as he starts for horse Sheriff and posse enter. Neal stops, watches Sheriff, who with rest of posse hurriedly dismount and rush up to Neal. |
| (219) | EXT. NEAL'S HOME (night - blued) | Semi close-up of group. Sheriff shows Neal his hat, tells him the evidence of the hold-up. Points to him and he must place him under arrest. Neal starts to smile and speak. |
| (220) | EXT. NEAL'S HOME (night - blued) | Close-up of Neal with a slight smile, speaks title:-
Title "DO YOU REALLY BELIEVE I DID IT?"
Neal finishes title, looks at Sheriff for answer. |
| (221) | EXT. NEAL'S HOME (night - blued) | Semi close-up of group. Sheriff a little flustered does not know what to say. The posse take it up and demand Neal's arrest. Sheriff turns to Neal, speaks title:- |

(221-Cont)

Title

"I'M ARRESTING YOU AS THE EVIDENCE IS SURE
AGAINST YOU."

As Sheriff finishes title, he orders Neal to his horse. Neal does not move. One of the posse goes to shove him. Neal jerks him around and pushes him into Sheriff, who falls against other posse or men, which temporarily throws them off their balance. Neal takes advantage of this and darts thru door closing same. Posse hurriedly draws guns and shoots thru door.

(222)

INT. NEAL'S HOME (night - blue)

Semi close-up of door. Neal is kneeling down a little to one side of door, turning key in lock above him. Show bullet effects coming thru door.

(223)

EXT. NEAL'S HOME (night - blue)

Semi close-up of Sheriff and men give final shot. Sheriff hurriedly calls men together. They hold hurried consultation. Sheriff is giving them orders.

(224)

INT. NEAL'S HOME (night - amber)

Close-up of Neal at table tying Navy revolver to table. He stops as he finishes last knot, draws six-shooter from holster, fires in direction. Sheriff and posse shooting purposely high, getting over he does not want to hit anyone.

(225)

EXT. NEAL'S HOME (night - blue)

Semi close-up of Sheriff and Posse. They are receiving instructions from Sheriff as bullet effect comes thru door over their heads. They scatter hurriedly.

(226)

INT. NEAL'S HOME (night - amber)

Semi long shot of room. Neal on hands and knees is sliding table with gun tied to same to window. As he reaches window, he starts to tie string to trigger.

(227)

INT. NEAL'S HOME (night - amber)

Close-up of Neal and gun. Neal ties string to trigger. Pulls string, gun explodes. Neal starts to back towards rear window or door.

- (228) EXT. NEAL'S HOME (night - blued)
Semi close-up of Sheriff and posse hunched in front of Neal's house, firing.
- (229) INT. NEAL'S HOME (night - amber)
Semi long shot taking in Neal and table with gun on it. Neal pulls string, gun explodes. Chimney breaks from outside shot, also show bullet effects breaking glass in window above table breaking from outside shots.
- (230) BRUSH NEAR NEAL'S HOME (night - blued)
Semi close-up of character that knocked at Neal's door standing, by bay or grey horse, watching a sneer of satisfaction registering he sees
- (231) EXT. NEAL'S HOME (night - blued)
Shooting thru iris.
Semi long shot Neal's home taking in Sheriff and posse in front of house, firing, and shots coming from inside window. As scene runs about 5 feet, rear door or window opens and Neal cautiously comes out.
- (232) BRUSH NEAR Neal's HOME (night - blued)
Semi close-up of character as in scene 230. He glances from looking straight at house to rear of house, gets over he sees Neal. Surveys surroundings, registers he is going to get Neal hurriedly but cautiously starts out scene.

NOTE:- Have throw rope on saddle.
- (233) EXT. NEAL'S HOME (night - blued)
Semi close-up of Sheriff and posse, shooting.
- (234) EXT. NEAL'S HOME (night - blued)
Semi close-up at window or back door. (The location of this scene will depend on formation of house used). Neal makes sure string leading into house is set for pull, listens in direction of house.

(235)	<p>EXT. NEAL'S HOUSE (night - blued)</p> <p>Semi close-up of Sheriff and Posse, shooting.</p> <p>NOTE:- This just a flash.</p>
(236)	<p>EXT. NEAL'S HOUSE (night - amber)</p> <p>Semi close-up of Neal, turns from listening to shooting. Registers he knows location of Sheriff and posse. Pulls string and exits hurriedly.</p>
(237)	<p>EXT. NEAL'S HOUSE (night - amber)</p> <p>Semi long shot taking in character and his horse in foreground concealed from Neal's angle by fence or trees according to location. Neal in background running towards character. As Neal is passing character, the character jumps on him. They start to fight.</p>
(238)	<p>EXT. NEAL'S HOME (night - blued)</p> <p>Semi close-up of fight. Neal knocks him down and jumping on him grabs him by throat to prevent him hollering. They struggle.</p>
(239)	<p>EXT. NEAL'S HOME (night - blued)</p> <p>Semi close-up flash of Sheriff and Posse shooting.</p>
(240)	<p>EXT. NEAL'S HOME (night blued)</p> <p>Semi close-up of Neal and character. Neal has character down. Has character's arms pinned to ground, a knee on each arm and has both hands on characters throat. Neal is talking to him. Speaks title:-</p> <p>Title</p> <p>"MAYBE YOU'LL TALK BEFORE THE DAY'S OVER."</p> <p>Neal finishing title, holds on to man's throat with one hand, and with other hand, pulls man's muffler up to his mouth and places it in character's mouth, gives quick jerk making gag of same. Turns man over, despite his struggles, ties gag, gets man's arms twisted behind his back, forces him towards horse out of scene.</p>
(241)	<p>EXT. NEAL'S HOME (night - blued)</p> <p>Semi close-up of Sheriff and posse. All looking direction door. As scene opens, one of posse fires shot. They all</p>

(241-cont)	<p>watch till smoke clears away. Sheriff turns to men. Speaks title:-</p> <p>Title "HE AIN'T ANSWERED FOR SOME TIME. I THINK WE'VE DOWNED HIM."</p> <p>As Sheriff finishes title, Posse nods agreeing with him. Sheriff tells them to cover him as he cautiously exits. Getting over he is going to door.</p>
(242)	<p>EXT. NEAL'S HOME (night -- blue)</p> <p>Semi close-up of Neal and character. They come on to horse, struggling. As they reach horse, Neal takes throw rope from saddle, starts to tie the struggling character.</p>
(243)	<p>EXT. NEAL'S HOME (night -- blue)</p> <p>Semi close-up front window. Sheriff comes on cautiously peeks in, listens, calls. Registers he must have killed Neal. Goes in thru window.</p>
(244)	<p>EXT. NEAL'S HOME (night -- blue)</p> <p>Semi long shot of Neal. Neal has his man down, gives final hitch to rope. Has character tied hand and foot. Rolls him under brush. Hurriedly mounts character's horse, exits hurriedly.</p>
(245)	<p>EXT. NEAL'S HOME (night -- blue)</p> <p>Semi long shot of posse near front door, approaching same. One of them suddenly stops, looks, starts to holler for Sheriff.</p>
(246)	<p>INT. NEAL'S HOME (night -- blue)</p> <p>Semi long shot of room which is in subdued light - tinted blue. As the lamp has been broken as only logical light would be moonlight. Light effect can be worked in this scene through windows. The Sheriff is examining when he suddenly hears posse calling. He rushes out of room.</p>

(247) EXT. NEAL'S HOME (night -- blue)

Semi long shot of posse, who are shooting in direction Neal went. Sheriff joins them. They all look and see.

(248) EXT. NEAR NEAL'S HOME (night -- blue)

Long shot shooting thru iris. Neal riding hard away from camera, disappears over hill.

(249) EXT. NEAL'S HOME (night -- blue)

Semi long shot of Sheriff and posse. Sheriff orders them to mount. All mount and exit hurriedly.

(250) INT. BETTY'S ROOM (morning -- amber)

Long shot of room, taking in Betty, who is laying in cot near window. On table is alarm clock. The children are in another bed, asleep. Betty is stretching and yawning in the act of waking up. She sits up in bed, starts to rub her eyes.

(251) INT. BETTY'S ROOM (morning -- amber)

Semi close-up of Betty in foreground. Children in background. Betty rubbing her eyes, wakens up, looks at children, smiles, makes deliberate turns, studies clock.

(252) INT. BETTY'S ROOM (morning - amber)

Big close-up of clock, the alarm ringing. Hands pointing fifteen minutes to five.

(253) INT. BETTY'S ROOM (morning -- amber)

Semi close-up of Betty as in scene 251. She turns from looking at clock, throws robe over her, starts to get out.

(254)	<p>INT. BETTY'S ROOM (morning - amber)</p> <p>Semi long shot of Betty. Laps action previous scene, gets out of bed, goes to window, looks out, sees.</p>
(255)	<p>SUNRISE</p>
(256)	<p>INT. BETTY'S ROOM (morning - amber)</p> <p>Semi long shot of Betty looking out window as in scene 254. Turns, starts to dress.</p>
(257)	<p>MOUNTAIN TRAIL (morning - amber)</p> <p>Semi long shot of Neal, goes thru scene riding hard.</p>
(258)	<p>MOUNTAIN TRAIL (morning - amber)</p> <p>Semi long shot of Sheriff and posse riding hard go thru scene</p>
(259)	<p>EXT. SPAUGH'S RANCH (morning - amber)</p> <p>Semi long shot centering Betty's window. Neal rides up, swings horse alongside of window, looks in, gives quick glance in direction he came from, turns to window, knocks on same.</p>
(260)	<p>INT. BETTY'S ROOM (morning - amber)</p> <p>Semi close-up of Betty dressing. She turns quickly, looks recognizes Neal, exits hurriedly.</p>

(261)

EXT. SPAUGH'S RANCH (morning - amber)

Semi close-up of Neal and window. Betty comes on, sees the condition of Neal. With a worried expression, she asks what's the matter. Looking at her, speaks title:-

Title

"I'M LEAVING FOR AWHILE, AND I CAME TO SAY GOOD-BYE."

Betty bewildered, looks at Neal intently. She anxiously speaks title:-

Title

"I DON'T UNDERSTAND. WHAT HAS HAPPENED?"

Neal gives glance in direction he came, turns back to Betty, speaks title:-

Title

"I'VE BEEN FRAMED ON. THEY ACCUSED ME OF HOLDING UP THE STAGE."

Betty registering deeply concerned, leans closer to Neal and anxiously asks him to tell her all about it. Neal starts to tell her about the Sheriff's visit.

(262)

MOUNTAIN TRAIL (morning - amber)

Semilong shot flash of Sheriff and posse ride hard thru scene.

(263)

EXT. SPAUGH'S RANCH (morning - amber)

Semi close-up of Neal and Betty as in scene 261. Neal still talking, gets over he has told her the whole story. Finishes up with "that's the whole story, man." She pleadingly speaks title:-

Title

"THEN DON'T GO AWAY -- EVERYBODY WOULD BELIEVE YOU DID IT?"

Neal softens and speaks title:-

Title

"I'VE LIVED STRAIGHT, AND I CAN'T LET A POSSE ARREST ME FOR SOMETHING I DIDN'T DO."

Betty worried, registers, as Neal's title sinks in fear for Neal's safety and pleadingly speaks title:-

Title

"GIVE YOURSELF UP. JUSTICE WILL CLEAR YOU."

Neal turns away. He does not answer. Betty pleadingly speaks title:-

(263-cont)	
Title	<p>"PLEASE, FOR MY SAKE!"</p> <p>Neal turns-their gaze meet - they hold it as Neal slowly speaks title:-</p>
Title	<p>"FOR YOUR SAKE."</p> <p>Betty intently waiting. Neal slowly turns, thinks, turns back to her, speaks title:-</p>
Title	<p>"YES."</p> <p>As Neal finishes title, Betty makes slight impulsive move. Neal gets it, reaches out. They take each others hands. They gaze meeting. They slowly drop gaze to their hands, registering mutual affection, slowly they raise their gaze, it meets. Neal draws his hand away, makes start as if to embrace her, catches himself and impulsively says "good-bye." Wheels his horse out of scene. Betty gives sigh, leans against window, stares straight ahead in direction Neal went.</p>
(264)	<p>MOUNTAIN TRAIL (morning amber)</p> <p>Semi long shot of Sheriff and Pesse discovered on riding hard towards camera. As they reach foreground, they draw rein, look, see</p>
(265)	<p>EXT. SPAUGH'S RANCH (morning - amber)</p> <p>Long shot shooting thru iris, centering on Neal in iris, in background riding hard away from camera. Spough's ranch house in foreground.</p> <p>NOTE:- This shot should be picket to feature the scenery, and if possible, show cattle around ranch.</p>
(266)	<p>MOUNTAIN TRAIL (morning amber)</p> <p>Semi long shot as in scene 264. Sheriff urges his men on. They whip out scene.</p>

(267)	<p>INT. KELLY'S SHACK (morning - amber)</p> <p>Semi long shot taking in Buck, Pete and Dick. Pete and Dick sitting down. Pete yawning, registering he has been up all night. Dick smoking. Buck nervously walking up and down, stops front of Pete, pulls out watch, looks at it, speaks to men. They look up at him; hespeaks:-</p>
Title	<p>"SPIKE SHOULD BE BACK LONG AGO. I'LL GO OUT AND LOOK AROUND."</p> <p>Buck finishing title, exits. The men watch him off.</p>
(268)	<p>TRAIL NEAR TOWN (morning - amber)</p> <p>Long shot of Neal riding hard towards camera, as he gets near foreground. Sheriff and posse appear in far background. Neal exits. Cut scene with posse in background riding hard towards camera.</p>
(269)	<p>EXT. KELLY'S SHACK (morning - amber)</p> <p>Semi long shot of Buck walking away from door. Suddenly stops, looks, sees.</p>
(270)	<p>EXT. SHERIFF'S OFFICE (morning - amber)</p> <p>Semi long shot shooting thru iris. Neal rides up to Sheriff's office. Dismounts. Enters office.</p>
(271)	<p>EXT. KELLY'S SHACK (morning - amber)</p> <p>Semi long shot of Buck as in scene 269. He hurriedly runs into shack.</p>
(272)	<p>INT. KELLY'S SHACK (morning - amber)</p> <p>Semi long shot of Dick and Pete, talking; suddenly stand, look direction door. Buck turns, runs on hurriedly, speaks title:-</p>
Title	<p>"SOMETHING GONE WRONG! HE CAME BACK ON SPIKE'S HORSE."</p> <p>Pete glances at dick, turns to Buck, speaks title:-</p>

(272-cont)
Title

"IF HE GOT SPIKE AND PUMPED HIM, THAT MEANS
YOUR FINISH."

The title hits Buck hard. He registers anger and speaks to:-
Title:-

Title

"IF HE DID, I'LL GET HIM AND THE DEPUTY TOO!"

Finishing title, he roughly orders them to sit down. They
do so. He starts to give them instructions.

(273)

EXT. SHERIFF'S OFFICE (morning - amber)

Semi long shot of Sheriff and posse ride up. Dismount. En-
ter Sheriff's office.

NOTE:- Make note formation characters enter.

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(274)

INT. SHERIFF'S OFFICE (morning - amber)

Semi long shot of Neal sitting on desk with arms folded. Is
looking in direction of door, waiting for Sheriff. Sheriff
and posse come in hurriedly, go up to Neal. Places him under
arrest. Neal gets to his feet, starts to talk.

(275)

INT. SHERIFF'S OFFICE (morning - amber)

Semi close-up of group. Neal speaking, says title, indi-
cating posse:-

Title

"DISMISS THEM. IF YOU CAME ALONE, YOU
WOULDN'T HAVE HAD ANY TROUBLE."

Neal finishing title, unbuckles six-shooter belt as Sheriff
orders men out. They start.

(276)

INT. SHERIFF'S OFFICE (morning - amber)

Long shot of room, taking in characters and cell. All lap
last part scene previous. Men exit towards door. Sheriff
indicates cell. Neal walks ahead of him. They go to cell.
Enter, sit down. Sheriff starts to talk.

(277)	INT. KELLY'S SHACK (morning - amber)
	Semi close-up of Buck, Pete and Dick in earnest conversation. Pete talking, showing anger. Buck interrupts him with question "why". Pete speaks:-
Title	"IF HE GOT SPIKE TO SQUEAL, THE WHOLE TOWN WILL HUNT US WHEN THE SHERIFF GETS BACK."
	The truth of the title hits Buck. He leans a little closer to the men and reassuringly speaks title:-
Title	"I'LL STOP THAT IF YOU GET THE GIRL AND CROSS THE BORDER!"
	Pete comes right back at him with title:-
Title	"WHY THE GIRL?"
	The title questioning Buck's leadership angers him. He grabs Pete and looking him straight in the eye, hisses title:-
Title	"I'M RUNNING THIS OUTFIT, I WANT THE GIRL FOR REASONS I'M NOT TELLING YOU. WILL YOU GET HER?"
	Pete glances at Dick. Dick nods. Pete surly, nods he will. Buck registers relief, speaks title:-
Title	"I'LL CARRY OUT THE PLANS HERE. MEET YOU AT THE RIVER, AND WE'LL ALL CROSS TOGETHER."
	Men say "all right" and exit. Buck watches them off, turns, picks up rifle, exits.
(278)	INT. SHERIFF'S OFFICE (morning - amber)
	Semi long shot of cell taking in Neal and Sheriff in foreground. In background is cell window, iron bars running vertical. Window has glass in it. Neal and Sheriff are sitting on cot. Sheriff talking, says:- "Well, what are you going to do?" Neal gives him glance, rises to feet, speaks:-
Title	"GET THE MAN TIED UP AT MY PLACE."
	Neal turns, after speaking title, goes to window, gives glance out, turns back to same, faces Sheriff. Sheriff takes off his hat, lays it down on cot, crosses knees, holding same with both hands, speaks, asks question:- "Do you know him?" Neal speaks title:-
Title	"OF COURSE, I KNOW HIM. IT'S SPIKE, THE MAN THAT WORKS FOR BUCK KELLY."
	As title is finished, Sheriff looks off, starts to think
(279)	EXT. BRUSH NEAR JAIL (morning - amber)
	Semi close-up of brush. Buck comes on, carrying rifle, stops, looks, sees.

- (280) EXT. SHERIFF'S OFFICE (morning - amber)
Semi long shot shooting thru iris. Taking in window with Neal inside, same with his back to camera.
- (281) EXT. BRUSH NEAR JAIL (morning - amber)
Semi close-up of Buck as in scene 279. He cocks gun, prepares to shoot.
- (282) EXT. SHERIFF'S OFFICE (morning - amber)
Semi close-up of window shooting from outside in. Neal moves away from window.
- (283) EXT. BRUSH NEAR JAIL (morning - amber)
Semi close-up of Buck. He lowers rifle from shooting position. Registering anger and disappointment, takes firm hold of rifle, raises it. Gets ready to shoot, getting over he will get him next time.
- (284) INT. SHERIFF'S (morning - amber)
Semi long shot Neal standing by side of window, talking. Sheriff gets up from sitting on cot, leaves his hat, crosses over to other side of window. Stops, starts to question Neal.
- (285) CREEK CROSSING (morning - amber)
Semi long shot of Pete and Dick riding hard, as they hit creek one of the horses turn over in water. They hurriedly scramble out, exit.

NOTE:- This can be accomplished by digging hole edge water, and bank where horse that is to fall would place front feet in running stride.
- (286) INT. SHERIFF'S OFFICE (morning - amber)
Semi close-up of window. Neal and Sheriff on each side of it, talking. Sheriff is allworked up, is threatening Neal. Neal wheels on him, starts to speak.

(287)

INT. SHERIFF'S OFFICE (morning - amber)

Close-up of Neal, fairly yells title. (reason of loud talking to posse "I can hear")

Title

"WHY DON'T YOU GET KELLY AND QUESTION HIM?"

(288)

EXT. SHERIFF'S OFFICE (morning - amber)

Semi close-up of posse talking. They suddenly turn, look in door. Glance back at each other, register they heard title. Start commenting on same.

(289)

EXT. BRUSH NEAR JAIL (morning - amber)

Semi close-up of Buck. Rifle ready. He is looking direction jail window.

(289-A)

INT. SHERIFF'S OFFICE (morning - amber)

Semi long shot taking in Neal, Sheriff and window with room enough for Sheriff to fall. Neal in heated argument with Sheriff. Sheriff takes step forward, threatening Neal. He stops at window. His back to same.

(289-B)

EXT. BRUSH NEAR JAIL (morning - amber)

Semi close-up of Buck. Fires.

NOTE:- In placing this scene, I do not figure it will be used and recommend it not being used on account of Censorship. It is not necessary as I have placed Buck in the continuity so audience will have no doubt as to who shot the Sheriff.

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(290)

EXT. SHERIFF'S OFFICE (morning - amber)

Close-up of exterior jail window, with Sheriff's back to camera. Show bullet effect breaking glass at Sheriff's shoulder. Sheriff falls.

NOTE:- This can be accomplished by double-exposure.

- | | |
|-------|---|
| (291) | <p>INT. SHERIFF'S OFFICE (morning - amber)</p> <p>Semi long shot, same set-up as scene 289. Sheriff laps action of scene previous, falls. Neal rushes to him, grabs gun, goes to window, looks, sees.</p> |
| (292) | <p>EXT. BRUSH NEAR JAIL (morning - amber)</p> <p>Semi long shot shooting thru iris. Buck with smoking rifle in hand, is hurriedly preparing to mount.</p> |
| (293) | <p>INT. SHERIFF'S OFFICE (morning - amber)</p> <p>Semi long shot of Sheriff on floor, clutching his shoulder and attempting to rise. Neal at window shoots.</p> |
| (294) | <p>EXT. SHERIFF'S OFFICE (morning - amber)</p> <p>Semi close-up of posse. Register they heard shot, run towards office.</p> <p>NOTE:- Shoot this scene on angle cutting out office door, so audience will not see them enter. This is done to prevent criticism by allowing us time to put two short flash scenes before posse reaches Sheriff.</p> |
| (295) | <p>INT. SHERIFF'S OFFICE (morning - amber)</p> <p>Semi long shot of Flash of Neal shoots, looks, sees.</p> |
| (296) | <p>EXT. BRUSH NEAR JAIL (morning - amber)</p> <p>Semi long shot shooting thru iris. Buck finishes mounting, whips out of scene.</p> |
| (297) | <p>INT. SHERIFF'S OFFICE (morning - amber)</p> <p>Semi long shot of Buck. Quickly turns, is about to go to Sheriff, suddenly registers he sees posse coming, feels being wounded, staggers towards cell door, falls face downward with gun under him.</p> |

(298)	<p>INT. SHERIFF'S OFFICE (morning - amber)</p> <p>Long shot taking in posse, running towards cell. Neal laps action of falling. He hits floor about time posse reach cell door. They open door, pay no attention to Neal who has appearance of man being out. They rush to Sheriff who is struggling to get to his feet. Start to pick him up.</p>
(299)	<p>INTERIOR SHERIFF'S OFFICE (morning - amber)</p> <p>Close-up of Neal. He cautiously looks around, sees Sheriff and men, gives quick glance direction door, then back direction of Sheriff, quickly turns, starts to his feet, gun in hand.</p>
(300)	<p>INTERIOR SHERIFF'S OFFICE (morning - amber)</p> <p>Semi long shot of Neal, laps action scene previous. Hurriedly gets to feet. Orders men to throw up hands, speaks title:-</p> <p>Title</p> <p>"I'M GOING AFTER THE MAN THAT SHOT HIM AND WARN YOU NOT TO STOP ME."</p> <p>Neal finishes title and keeping Posse covered, backs out of scene towards door. Men turn to Sheriff who weakly starts to instruct them. In this scene, Sheriff and men are standing. Sheriff a little groggy.</p>
(301)	<p>EXT. SHERIFF'S OFFICE (morning - amber)</p> <p>Semi long shot taking in horse Neal rode in. Sheriff's and Posse's horses at rack. Neal backs out of office, gives quick look, runs to horse, mounts, exits.</p>
(302)	<p>INTERIOR SHERIFF'S OFFICE (morning - amber)</p> <p>Semi close-up of Sheriff and posse. Posse trying to persuade Sheriff to sit down. Sheriff brushes them away, speaks title:-</p> <p>Title</p> <p>"I THINK THE BOY IS INNOCENT. I'M GOING TO FOLLOW HIM."</p> <p>As the Sheriff finishes title, he orders men to follow--all exit.</p>
(303)	<p>EXT. SPAUGH'S RANCH (day - amber)</p> <p>Semi long shot at well, windmill or windmill, according to what the location affords. Betty walking towards same, suddenly stops in foreground, looks, sees.</p>

(304)

EXT. SPAUGH'S RANCH (Day - amber)

Semi long shot shooting thru iris. Pete and Dick riding hard towards camera.

NOTE:- Cut this scene in action about 50 yards from camera.

(305)

EXT. SPAUGH'S RANCH (Day - amber)

Semi long shot same set-up as in scene 303. Betty registers that something is wrong. Getting over she is afraid of on-coming horsemen, turns, starts to run away from camera.

(306)

EXT. SPAUGH'S RANCH (Day - amber)

Semi close-up of Spaug. He is in the act of saddling horse, cinching same.

(307)

EXT. SPAUGH'S RANCH (Day - amber)

Semi close-up running. She gives quick glance backward. Registers men are after her. calls loudly "Mr. Spaug."

NOTE:- This scene taken from moving automobile.

(308)

EXT. SPAUGH'S RANCH (Day - amber)

Semi close-up of Spaug. Turns quickly, looks, sees.

(309)

EXT. SPAUGH'S RANCH (Day - amber)

Semi long shot of Betty running. Pete and Dick riding hard, go on each side of Betty; as they pass her, they reach down, each one of them catch hold of her, lift her up and exit.

(310)

EXT. HILL TRAIL (Day - amber)

Semi long shot of Buck riding hard, stops in foreground, makes deliberate turn, looks, sees.

- | | |
|-------|--|
| (311) | EXT. HILL TRAIL (Day - amber)

Long shot shooting thru iris. Flash Neal riding hard towards camera. Cut scene in action. Neal in far background. |
| (312) | EXT. HILL TRAIL (Day - amber)

Semi long shot of Buck as in scene 310. Wheels horse, whips out scene. |
| (313) | EXT. HILL TRAIL (Day - amber)

Semi long shot of Sheriff and posse discovered on riding towards camera. Exit. |
| (314) | EXT. HILL TRAIL (Day - amber)

Semi long shot. Pick up scene in action. Betty, Pete and Dick riding hard. One of men has Betty on horse with him. She is struggling. |
| (315) | TRAIL INTERSECTION (Morning - amber)

Semi long shot of Neal riding down one trail. As he gets within fifty yards of camera. Spagh comes in to scene on other trail. They recognize each other. Keep riding and meet at Forks Road which is foreground. They stop. Spagh tells Betty abduction. They exit hurriedly. |
| (316) | BRUSH EXTERIOR NEAL'S HOME (Day - amber)

Semi close-up of Spike (the character). Tied hand and foot. Registers he sees someone coming, shrinks back. Getting over that the approaching horsemen will soon be on him. |
| (317) | BRUSH EXTERIOR NEAL'S HOME (Day - amber)

Semi long shot Spike laps action of scene previous as Neal and Spagh ride in, go to Spike, start to tear off gag. |

(318) BRUSH, EXTERIOR NEAL'S HOME (Day - amber)

Semi close-up of Neal, Spike and Spaugh. Neal tears off gag. He works fast. Grabs Spike and threatening him, hurriedly speaks title:-

Title "THIS IS YOUR LAST CHANCE TO TELL WHAT YOU KNOW."

The character is frightened and pleadingly asks title:-

Title "WILL YOU PROTECT ME FROM KELLY, IF I DO?"

Neal hurriedly assures him he will. Character starts to speak title:-

Title "KELLY PLANNED THE HOLDUP. HE SWORE HE'D GET YOU."

Neal speaks hurriedly title:-

Title "WHY?"

Neal speaks title, waits for answer. Spike registers he don't want to say any more. Neal threatens him. Spaugh grabs him. Character registers fear, speaks title:-

Title "FOR ARRESTING HIS GANG. AND HE THOUGHT YOUR INTEREST IN THE GIRL WOULD LEAD TO HIS ARREST — HE KILLED HER FATHER."

As the title hits Neal, his gaze meets Spaugh's. He gives prisoner a glance. Turns back to Spaugh, tells him to take prisoner to town, starts for horse.

(319) RIVER BANK (Day - amber)

Semi long shot of Betty and party discovered on, riding hard toward camera. Buck comes into scene from angle, rides after other characters, meets them in foreground. Hurriedly gives orders and starts to take Betty on his horse. They struggle.

(320) HIGH RIVER BANK (Day - amber)

Semi long shot of Neal. Rides up to foreground, suddenly stops, looks, sees.

NOTE:- This location should be a perpendicular bank with river below. River about 30 or 40 feet below top bank.

(321) RIVER BANK (Day--amber)

Semi long shot shooting down thru iris. This shot should register that Neal is about 50 yards away from Buck and party and about 30 or 40 feet above them. He sees Betty forced onto the horse with Buck. They all start to Ford River.

(322) HIGH RIVER BANK (Day - amber)

Semi long shot as in scene 320 Neal turns quickly from watching Buck and knowing what Buck is going to do, looks around for short cut, looks down at river, makes up mind it is the only way to catch up with them. Registers he is going to jump his horse over the cliff and swim after them. He wheels horse, rides back to get running start, turns, heads for river.

(323) HIGH RIVER BANK (Day - amber)

Long shot taking in top river bank and the river below. Pick up last part action scene previous with Neal riding horse for river. He jumps horse over bank into river. He and horse start swimming.

(324) RIVER (Day - amber)

Long shot shooting on angle, taking in Buck and party. Their horses swimming for opposite bank. Neal in close pursuit. His horse swimming after them.

(325) RIVER (Day - amber)

Semi close-up of Buck and Betty. Betty struggling. Buck gives quick glance. Registers he sees Neal following him. Betty gets over he sees same. Gives quick look back, turns back to Buck who draws gun. As he raises same to shoot, Betty knocks gun out of his hand. This angers Buck. He roughly pushes her into river.

(326) RIVER (Day - amber)

Semi close-up of Neal. Registers he sees what happened. Gives glance at his throw rope, glances back to Betty hurriedly starts to untie rope.

(327) RIVER (Day - amber)

Semi close-up of Pete. Draws gun, shoots.

(328) RIVER (Day - amber)

Semi close-up of Neal just preparing loop. A bullet rickas close to him. He switches rope to left hand, draws gun, shoots.

(329) RIVER (Day--amber)

Semi close-up of Pete. Registers he got hit. Falls off horse into river.

(330) RIVER (Day - amber)

Long shot taking in Betty swimming towards Neal. Dick's horse riderless. Buck and other character heading for shore. Neal preparing loop. This scene just a flash.

(331) RIVER (Day - amber)

Semi close-up of Neal calling to girl, encouraging her as her hurriedly prepares loop. He starts to whirl same.

(332) RIVER (Day - amber)

Semi close-up of Betty swimming towards Neal. Makes effort to remain on top. Is weak, registers exhaustion, goes under.

(333) RIVER (Day - amber)

Semi close-up of Neal swinging loop, anxiously watching water where girl disappears.

(334) RIVER (Day - amber)

Semi close-up where Betty disappeared. She comes to surface fighting wildly, frantically calling Neal

(334-A)

RIVER (Day - amber)

Semi close-up of Neal. He has seen girl rise to surface. Makes long throw of rope, calling instructions to Betty, encouraging her.

(334-B)

RIVER (Day - amber)

Semi close-up of Betty. Small loop settles over her. She grasps frantically at rope.

(335)

RIVER (Day--amber)

Semi long shot taking in Neal and the girl. Neal leaning far out, grasping end of rope, pulls girl towards him until he has enough slack to make end rope fast to saddle horn. As he is tying same, cut scene.

(336)

RIVER (Day - amber)

Semi close-up of Dick on swimming horse. Draws gun, fires direction of Neal.

(337)

RIVER (Day - amber)

Semi close-up of Neal on his swimming horse. He is finishing tying rope to saddle horn, bullet strikes water near him. He climbs to standing position on saddle, draws gun, fires direction Dick.

(338)

RIVER (Day - amber)

Semi close-up of Dick. Horse somersaults in water, throwing Dick clear.

(339)

RIVER (Day - amber)

Semi close-up of Neal as in scene 337. Replaces gun, dives from horse towards Betty.

NOTE:- Also take this in long shot and number same as above C.U.

(340)

RIVER (Day - amber)

Semi close-up of Betty, dragging helplessly in water. Neal comes on swimming, reaches Betty. Gets arm or shoulder under her. Swims alongside of her, keeping her afloat as they are dragged thru water by rope from horse.

(341)

RIVER (Day - amber)

Semi long shot taking in Buck in the lead. Neal and Betty in background. Buck lands hurriedly, whip out of scene. Neal and Betty still in deep water, headed shoreward, following Neal's horse.

(342)

RIVER (Day - amber)

Semi long shot Dick and horse making landing. Dick has hold on horses tail. They reach bank. Dick hurriedly mounts and exits.

(343)

RIVER (Day - amber)

Semi long shot same set-up as scene 341. Neal's horse has feet on bank, walking, he exits out of scene, dragging Neal and Betty. They reach shore, stop in foreground. Neal calls to horse, rope slackens. He throws off rope from Betty. Questions her. She assures him she is all right. Betty registers a little weakness. Neal looks around, suddenly registers he sees Buck. Calls Betty's attention. They both look - see.

(344)

RIVER (Day - amber)

Long shot of Buck with rise ground in background. Buck riding away from camera, disappears over rise.

NOTE:- Have Neal's wet horse standing in foreground with rope dragging back out of scene and tied to saddle-horn.

(345)

RIVER (Day - amber)

Semi close-up of Neal and Betty, as in scene 343. Neal quickly turns from watching Buck disappear and tells Betty he is going to follow him. They start for Neal's horse.

(346)

RIVER (Day - amber)

Semi long shot from same angle as scene previous. Neal's horse in foreground. Neal and Betty lap action last part scene previous, go to horse. Neal pulls out rifle from saddle boot, turns to Betty, speaks title:-

Title

"I'M GOING AFTER HIM. YOU WAIT HERE FOR MR. SPAUGH."

Neal finishing title, hands Betty rifle, tells her to use it for her protection. Betty asks to go with him. Neal explains both can't use same horse, and he must overtake Buck. With a short hurried show of affection, Neal mounts, whips out of scene. Betty watches him exit. Registers she don't want to wait, gives glance back in direction river, turns hurriedly exits after Neal.

(347)

TRAIL ROUGH COUNTRY (Day - amber)

Semi long shot Sheriff and posse discovered on hurriedly ride thru scene.

(348)

TRAIL ROUGH COUNTRY (Day - amber)

Semi long shot of Neal and Buck riding hard towards camera. Buck in lead. Neal in background. As Neal goes past camera, he is getting his rope ready.

(349)

TRAIL ROUGH COUNTRY (Day - amber)

Semi long shot of Betty carrying rifle, weakly runs thru scene.

(350)

TRAIL ROUGH COUNTRY (Day - amber)

Semi long shot of Dick. Rides to foreground and suddenly stops. makes half turn in saddle. looks intently, sees

(351) TRAIL ROUGH COUNTRY (Day - amber)

Long shot shooting from Dick's angle. Neal in close pursuit of Buck. Neal swinging rope as he gets within twenty-five feet of Buck. He throws rope and catches Buck's horse. As rope tightens the jar throws both horses. Both riders get to feet. Buck gives Neal glance, turns, runs out of scene followed by Neal in close pursuit.

(352) TRAIL ROUGH COUNTRY (Day - amber)

Semi long shot of Dick as in scene 350, watching. Straightens up in saddle, draws gun to shoot. Suddenly draws it down, getting over they have gotten out of sight. He gives quick look back direction he came from. Dismounts, exits away from camera on angle, getting over he is going to get position above them.

(353) TRAIL ROUGH COUNTRY (Day - amber)

Semi long shot of Sheriff and posse discovered on, ride thru scene.

(354) TOP CLIFF (Day - amber)

Semi long shot showing extreme height. Buck runs in, almost to edge cliff, stops, sees he cannot go any further, turns, faces Neal who is coming into scene. They spar for opening. They rush each other, clinch and start fighting.

(355) TRAIL NEAR TOP CLIFF (Day - amber)

Semi long shot Betty discovered on, running weakly towards camera. Registers exhaustion as she reaches foreground. She stops, hesitates, registers she sees fight, staggers out of scene.

(356) TOP CLIFF (Day - amber)

Semi close-up of Neal and Buck fighting. Neal hits Buck. He staggers back, regains himself, rushes Neal. They clinch. Fall to ground. Buck reaches to Neal's holster, draws Neal's gun, cocks it. Neal sees it, grabs Buck's wrist, pushes it upward. The gun explodes in air. Neal gives quick jerk of Buck's wrist which throws gun loose from his grasp. They grab each other, struggle to feet. Neal gets right arm free and uppercuts Buck. He falls back. The force of the blow

(356-cont)

unbalances Neal. He slips backward, but does not fall. He starts to regain his balance.

(357)

TOP SECOND CLIFF (Day - amber)

Semi close-up rifle to shoulder. He shoots.

(358)

TOP CLIFF (Day - amber)

Semi close-up of Neal and Buck going for Neal's six-shooter, laying on ground. Betty staggering into scene in background. Bullet effect hits ground, between Neal and Buck near six-shooter. Neal grabs gun. Buck grabs Neal. Neal hits him, knocks him off. Turns shoots.

(359)

TOP SECOND CLIFF (Day - amber)

Semi long shot shooting side cliff. Dick falls over side cliff. As he is falling, his ankle lodges in crevice. He hangs suspended over cliff, hanging by one foot.

NOTE:- This can be accomplished by tying ankle and concealing rope.

(360)

TOP CLIFF (Day - amber)

Semi close-up using same set-up as scene 358. Neal and Buck in the foreground. Betty in background. Neal has six-shooter in hand. He is watching Buck who is facing him. Betty registers fear and fatigue. Neal speaking to Buck, says title:-

Title

"AS AN OFFICER, I SHOULD ARREST YOU; AS A MAN, I'M GOING TO FIGHT YOU!"

Neal finishing title, throws six-shooter to Betty. Men rush each other. Clinch. Start fighting. Neal forcing Buck to edge of cliff.

(361)

BOTTOM CLIFF (Day - amber)

Semi long shot of Sheriff and posse discovered on, riding hard towards camera. As they reach foreground, one of posse suddenly stops his horse. Others do the same. He points up-

(361-cont) ward. They all look, see.

(362) TOP CLIFF (Day - amber)

Long shot, shooting thru iris. This shot should register the perpendicular height of the cliff, showing Neal and Buck in a clinch, struggling on edge of same.

(363) BOTTOM OF CLIFF (Day - amber)

Semi long shot as in scene 361. Sheriff and posse looking up direction cliff. Sheriff turns to men, orders them to follow. They all hurriedly ride out of scene.

(364) TOP CLIFF (Day - amber)

Semi close-up of Neal and Buck, with Betty in background; Neal and Buck fighting. They are in a clinch struggling away from edge of cliff. Betty registering fear, is anxiously watching fight. The fighters break exchange blows. Neal lands one on Buck's jaw. He falls.

(365) TOP CLIFF (Day - amber)

Close-up of Betty anxiously watching. Suddenly registers horror, looking - Buck.

(366) TOP CLIFF (Day - amber)

Semi close-up of Neal and Buck. With Betty in background. Buck getting to feet with large rock in his hand. He suddenly rushes Neal, throwing rock at him. Neal ducks. Rock misses him. As Buck comes on, Neal swings, hits Buck. He goes down. Neal jumps him and forcing him over on face, starts to handcuff him.

(367) TOP CLIFF (Day - amber)

Semi long shot taking in Neal, Buck and Betty in foreground. In background, Sheriff and posse are riding towards group. Neal is handcuffing Buck, finishing same as Sheriff and posse come up. dismount and go to Neal. Neal stands, faces Sheriff.

(367-cont) Sheriff glances down at Buck, turns back to Neal, starts to speak.

(368) TOP CLIFF (Day - amber)

Close-up of Neal and Sheriff. Sheriff talking, gives glance in Betty's direction. Neal looks, they both see.

(369) TOP CLIFF (Day - amber)

Semi close-up of Betty. She wilts half fainting, leans heavily against rock.

(370) TOP CLIFF (Day - amber)

Semi close-up of Neal and Sheriff. They are looking in direction of Betty. They turn, look at each other. Sheriff indicating Buck, speaks title:-

Title

"I MET SPAUGH AND LEARNED THE TRUTH. I'LL
TAKE HIM - YOU LOOK AFTER THE GIRL."

Title finished. Neal does not answer. Turns, starts for Betty. Sheriff turns, starts to order men.

(371) TOP CLIFF (Day - amber)

Semi long shot of Neal and Sheriff. Lap action last part scene previous. Sheriff orders men to take Buck. Neal goes to Betty, places arm around her, starts to cheer her up. She rather weak, smiles up at him as Sheriff and men pick up prisoners and start out of scene.

(372) TOP CLIFF (Day - amber)

Semi close-up of Neal and Betty. She looks up at Neal. He asks her if she is all right. She assures him she is. Neal registers relief. Their eyes meet. Neal bashfully turns away. She turns also. Both register they see.

(373)

TOP CLIFF (Day - amber)

Semi long shot of Sheriff, posse and Buck with backs to camera, are disappearing around boulder, going away from camera.

(374)

TOP CLIFF (Day - amber)

Semi close-up of Neal and Betty. They turn from looking direction of disappearing Sheriff. They look into each other's eyes. Neal indicating direction of disappearing Sheriff, speaks title:-

Title

"I'M GLAD THIS AFFAIR GOT STRAIGHTENED OUT."

Betty turns, gives glance in direction of Sheriff went, turns back to Neal, speaks title:-

Title

"YES -- AND IN A MAN'S WAY!"

As Betty finishes title, she registers admiration for Neal, smiles down at her. Their eyes meet. She slowly drops her gaze and bashfully lays her head on Neal's breast. He looks down and with a happy smile of affection starts to put arm around her. FADE OUT

---THE END---

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